

THE PRACTICAL INFANT TEACHER

VOLUME II

EDITED BY
P. B. BALLARD
M.A., D.Litt. LONDON

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THE PRACTICAL
INFANT TEACHER

VOLUME II

THE PRACTICAL INFANT TEACHER

A GUIDE TO THE MOST MODERN METHODS OF TEACHING
AND THE HAPPY OCCUPATIONS OF CHILDREN IN NURSERY
AND INFANT SCHOOLS

CONTRIBUTED BY LEADING AUTHORITIES IN EVERY BRANCH OF INFANT EDUCATION
WITH NUMEROUS ILLUSTRATED SCHEMES OF WORK AND PRACTICAL SUGGESTIONS

Edited by P. B. BALLARD, M.A., D.Lit. (Lond.)

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ADDITION AND SUBTRACTION TO 20

ADDITION to 20 is dealt with before written subtraction is introduced, and the addition is based on 10.

With these young children, some of whom are not yet six years old, addition is taken as follows. It is supposed that each child has a box containing many 1 in. sticks and 3 or 4 small elastic bands. But during the teacher's lesson, the children do not use their material, as the whole of their attention must be concentrated on the demonstration.

Teacher Demonstrates Addition

The teacher writes on the blackboard

$$\begin{array}{r} 4 \\ 9 + \\ \hline \\ \hline \end{array}$$

She then holds in her right hand 9 pencils, and in her left 4 pencils. She commences "9 and 4 are more than 10, so we make a bundle of 10 first, using the 9. How many does 9 want to make 10? One. I take the one from the four and give it to the nine to make one bundle of ten." The teacher slips an elastic band over the ten pencils. "One from four leaves? Yes, three. So I have 10 and 3—how many?" She writes the answer, thus completing the sum on the board

$$\begin{array}{r} 4 \\ 9 + \\ \hline 13 \\ \hline \end{array}$$

The teacher then works similar sums, such as

$$\begin{array}{r} 3 \qquad 6 \qquad 2 \\ 9 + \quad 9 + \quad 9 + \\ \hline \quad \quad \quad \\ \hline \end{array}$$

the children now following the teacher with their sticks and rings.

As soon as a child shows that he can proceed without the teacher's assistance, he is given a sum card and asked to work the sums. The importance of the ten has been emphasized during the notation work.

Making the ten does not present any difficulty. The points the teacher will require to watch are the child's knowledge of the component parts of ten, and the carelessness which sometimes appears in connection with the subtraction process when the number necessary to complete the ten is taken from the second number.

The Next Stage

When a child can work the sums dealing with 9 +, he passes on to the cards or books containing the sums with 8, 7, 6, 5 plus. In the majority of cases, a demonstration with pencils and blackboard is necessary with 8 +. After that, the sharp and normal children go steadily through the series. The slower children often need help with each number, that is, they want to be reminded that the three they have been adding to seven to complete the ten will not do for six which requires four, nor will it do for five.

Concrete material is, of course, permitted at the beginning of this work, and the children allowed to have it as long as they genuinely need its assistance. They are told that they should try hard to do without a "walking stick," and praise is given to each child as the teacher notes in her record book the fact that the child can "walk alone," at any rate, regarding these sums.

Examples of Types of Sum Cards (Fig. 56)

In **A**, it will be noticed that the two methods of expressing addition are combined on the same sum card. This is for repetitive purposes, so that the children will readily recognize the significance of the plus sign, whatever the arrangement of the numbers.

4	2	3	2	4	3	5	4	6		
<u>3+</u>	<u>5+</u>	<u>6+</u>	<u>6+</u>	<u>4+</u>	<u>4+</u>	<u>5+</u>	<u>3+</u>	<u>2+</u>		
5 + 3			5 + 2			3 + 3				
2 + 4			5 + 3			6 + 3				
3 + 5			3 + 4			7 + 2				
6 + 2			6 + 3			8 + 1				
4 + 5			6 + 2			2 + 2				
										A
1	2	2	3	1	3	5	1	5	4	1
2	4	2	0	2	3	2	3	2	3	2
<u>3+</u>	<u>3+</u>	<u>2+</u>	<u>5+</u>	<u>6+</u>	<u>3+</u>	<u>2+</u>	<u>4+</u>	<u>4+</u>	<u>0+</u>	<u>6+</u>
										B
4	7	5	3	4	6	5	6	8	7	0
<u>9+</u>	<u>9+</u>	<u>8+</u>	<u>8+</u>	<u>7+</u>	<u>7+</u>	<u>6+</u>	<u>6+</u>	<u>6+</u>	<u>5+</u>	<u>9+</u>
										C
3	5	5	6	4	2	4	6	7	6	5
4	4	3	0	2	5	3	6	3	2	2
<u>5+</u>	<u>4+</u>	<u>5+</u>	<u>5+</u>	<u>6+</u>	<u>3+</u>	<u>4+</u>	<u>0+</u>	<u>3+</u>	<u>3+</u>	<u>4+</u>
										D

FIG. 56

A, Methods of Expressing Additions, B, Practice in Component Parts to Ten, C, Further Examples, D, Addition with Extended Numbers

B gives practice in component parts of all numbers to ten, and represents a progressive stage in sums.

C is abbreviated for book purposes, but on the sum cards supplied to the children, each of

the numbers 9 to 4 will be analysed in order, thus

$$\begin{array}{cccccccc} 2 & 3 & 4 & 5 & 6 & 7 & 8 & 9 \\ 9 + 9 + 9 + 9 + 9 + 9 + 9 + 9 + \end{array}$$

$$\begin{array}{cccccccc} 3 & 4 & 5 & 6 & 7 & 8 & 9 & 9 \\ 8 + 8 + 8 + 8 + 8 + 8 + 8 + 8 + \text{to } 4 + \end{array}$$

and on the last three cards of this series there will be a general revision of these sums, as

$$\begin{array}{cccc} 5 & 4 & 8 & 7 & 8 \\ 8 + 7 + 6 + 9 + 4 +, \text{etc.} \end{array}$$

The Value of Repetition

The repetition of the addition of the nine, of the eight, etc., leads to memorizing certain combination of two numbers 8 + 4, 4 + 8, 5 + 3 + 4, and it assists the realization of the fact that 10 + 2 = 12, nine is one less than ten, therefore, 9 + 2 = 11.

Will the slow-developing children, or the low mentality group, reach this stage of numeration? The former may when their mental age rapidly increases, as it often does at seven years of age; the latter, however, will be obliged to adhere to the method 9 + 4, 9 wants 1 to make 10, take the 1 from the 4, and so on, using concrete material the whole time.

This method however, is better than "9 and 4. Hold up 4 fingers. Nine" (making a throw-away movement with the right hand); ten, eleven, twelve, thirteen (counting each of the outstretched four fingers); for counting fingers

2 - 1 + 1	3 - 1 + 0	4 - 1 + 1
4 - 2 + 1	5 - 2 + 2	3 - 2 + 2
3 - 2 + 1	4 - 1 + 2	5 - 1 + 0
4 - 3 + 1	4 - 3 + 2	6 - 6 + 1
4 - 1 + 1	6 - 5 + 2	4 - 4 + 1
2 - 2 + 1	5 - 4 + 2	2 - 2 + 1

E

2 + 2 - 1	3 + 1 - 2	4 + 3 - 0
3 + 4 - 1	4 + 5 - 2	3 + 5 - 1
1 + 1 - 1	5 + 3 - 2	4 + 4 - 2
4 + 4 - 1	4 + 2 - 2	6 + 3 - 2
3 + 3 - 1	2 + 4 - 2	4 + 2 - 1
5 + 2 - 1	5 + 4 - 2	2 + 7 - 0

F

FIG. 56, E AND F

Sum Slips Introducing Subtraction for Older Children

7 +	= 15	16 -	= 7	8 +	= 14
6 +	= 11	14 -	= 6	3 +	= 12
9 +	= 13	17 -	= 8	5 +	= 14
9 +	= 17	12 -	= 3	6 +	= 10
5 +	= 12	18 -	= 8	13 -	= 7
8 +	= 17	13 -	= 9	15 -	= 8

G

FIG. 56, G

Sum Slips for Addition and Subtraction

in this mechanical way is not a stepping-stone to the next number stage, as the 10 formation is.

A Little More Difficult

D is an extension of **C**. Nothing or nought is included in each series. This is an important detail, often ignored in the earlier number work.

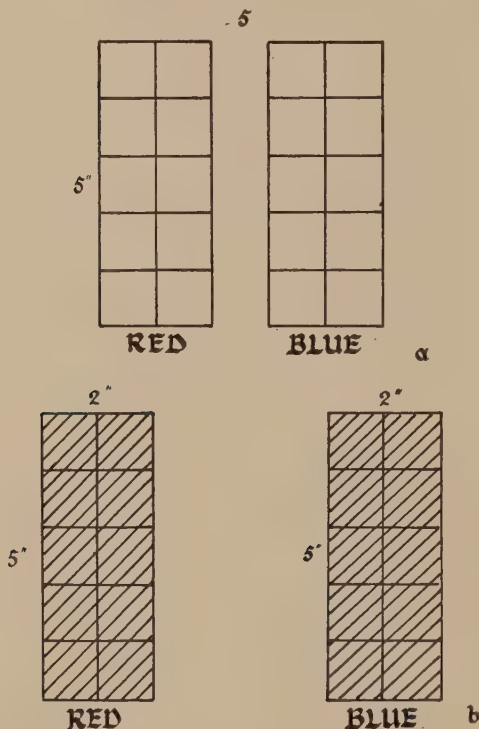


FIG. 57

The Two Little "Houses"

E, **F**, and **G** are useful cards for the older children, requiring thought in process but not in numeration.

Some of the oral work will also embrace two sums within the one question, as "Sheila has 8 sweets, she ate 2 and took 3 more, how many has she now?" or a much better form is the simple expression. "Take 2 from 8, now add 3, how many?" The numbers should be of low

denomination, with rapid accurate thought and work by the children.

Subtraction to 20

Subtraction with numbers up to, and including, 20 is based on the decomposition of the ten; and the material used for addition can quite well be utilized for the subtracting process.

Other suggestions for constructional activity include—

The Two Little Houses

1. Small squares of thin cardboard 5 in. $\times$ 5 in. are divided into two houses, each with 10 rooms, one house painted red and the other blue. (See Fig. 57 a.)

Counters, coloured red one side and blue on the opposite side, accompany these squares. The counters can be bought, but the children can cut out thin cardboard or paper discs, using a farthing as a guide for size, and can paint each disc.

The teacher gives a demonstration to the group ready for this work, and she has a large square 20 in. $\times$ 20 in. divided into the two houses, and large coloured cardboard discs. She shows her square and explains that the red house is always the ten house, and the numbers that live in it are red, while the blue house is the ones house, in which all wear blue.

If the group is sufficiently small to be gathered round the teacher's table, the board and discs will be placed flat on the table surface. But if the majority of the class are listening, the teacher pins her board to the blackboard, and through the centre of each disc she pushes a long nail pin $2\frac{1}{2}$ in. long.

To proceed, the teacher, after the explanation of the square, writes on the board

$$\begin{array}{r} 12 \\ 9 - \\ \hline \end{array}$$

and pins ten red circles in the ten house, and two blue circles in the blue house the home of the ones or units. "We have to take 9 ones away from 12. We go to our ones house, only

two ones there, so we cannot take 9 ones from that house. We go to the ten house and we take nine from 10 (rapidly taking 9 circles away); that leaves 1. That one and the two ones in the ones house make 3, so 9 from 12 is 3 (writing 3 in the answer place).

$$\begin{array}{r} 12 \\ 9 - \\ \hline 3 \end{array}$$

Children Now Work Alone

Two more demonstrations follow, and then the children use their miniature squares with the blue and red counters, the teacher visiting each child to observe the manipulation of the material. "I can do these sums," exclaims a child. "Splendid," returns the teacher. "Do these sums (giving him a card), and let me see them."

For some considerable time the word "ones" may be used instead of "units," and will then be written on the blackboard by the teacher and on their boards or paper by the class thus

$$\begin{array}{r} + 0 \\ 1 \quad 4 \\ 8 - \\ \hline \\ \hline \end{array}$$

2. (Fig. 57 *b*). Instead of using squares 5 in. $\times$ 5 in., the children have oblong pieces of paper or cardboard, each piece 5 in. $\times$ 2 in., and coloured either red or blue and divided into ten squares. The method is similar to that just given. The advantage of having the separate

coloured slips is that they can be carried on to the notation with numbers to 100.

Cotton Reel Apparatus

3. (Fig. 58.) Small pieces of wood from a carpenter's shop, or from a wood-work centre, a hole in the centre of each piece of wood, a knitting needle soldered into the hole, the point of the knitting needle filed down, and cotton reels painted red or blue, make another piece of apparatus. The cotton reels can be better manipulated if they are sawn into halves and then painted.

4. Penholders with broken holders, thrown out at the end of term stocktaking, find a place among the material. A penholder, seccotined in the centre of a large flat cork, takes discs similar to those used by the teacher for the lesson. (See Fig. 59.)

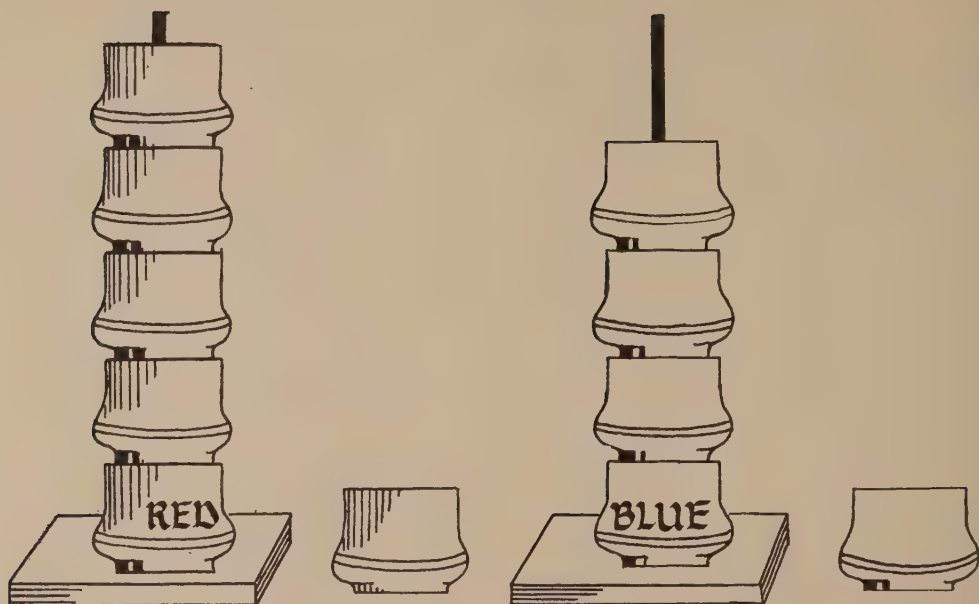
5. Each child has a bundle of 10 sticks confined by an elastic band, and a quantity of loose sticks $1\frac{1}{2}$ in. long.

$$\begin{array}{r} 15 \\ 8 - \\ \hline \\ \hline \end{array}$$

The child places the bundle of 10 on the table and lays five sticks by the ten. He knows, and he also sees, that he cannot take 8 from 5, so he slips 8 sticks from the ten bundle thus leaving 2. 2 and 5 make 7.

6. Wire bars, one end free and one end curved, and cube beads to put on the bars, are easily manipulated by the children.

The cards and counters of 1 and 2 are extremely good activities for addition.



Ten Reels and ten Discs required for each stand

FIG. 58

Cotton Reel Apparatus

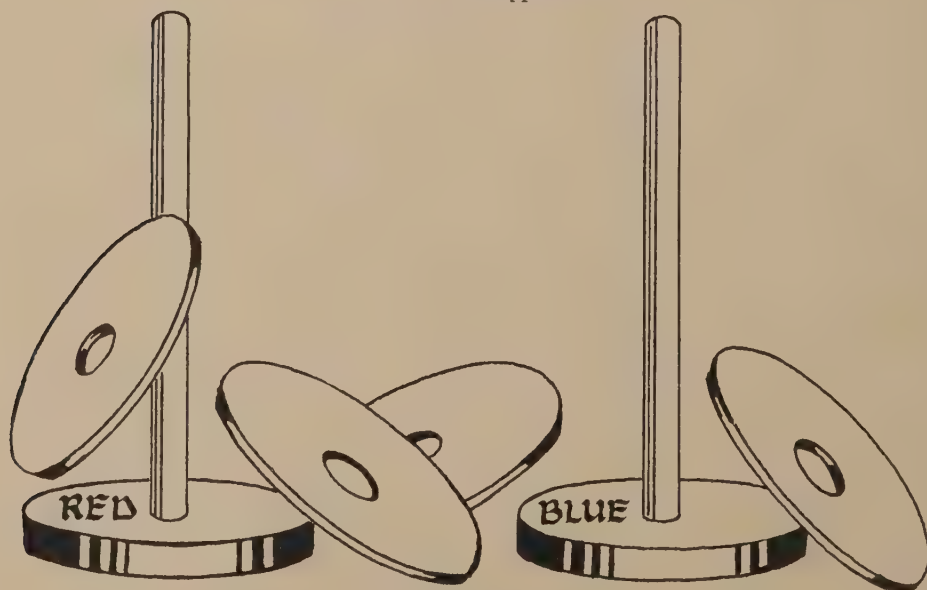


FIG. 59

Disc Apparatus

LEARNING NOTATION TO 100

1. *Suggestions for Apparatus*

A 100 bead chain is made by threading ten tens on card, fine wire, or strong string, each ten being separated from the next ten by a short bamboo stick, or a series of knots in the threading medium. The chain could be made of beech nuts, or acorns, or chestnuts, or acorn cups, with a contrast to break the series of tens; for example, four small acorns between each ten of chestnuts. A small card bearing the ten-group is suspended from the centre of each ten. (Fig. 60 *a*.)

2. The hundred chain may be represented by paper circles, each about $1\frac{3}{4}$ in. in diameter, the tens being separated by a strip of paper 4 in. $\times$ 1 in. as in Fig. 60 *b*. The paper is plain wall-paper of a pretty bright colour, which forms a contrast to the classroom frieze.

The circles and strips are cut out by the seven-year-old children with the aid of templates and rulers, and are pasted on the wall in a continuous line. The papers on which the notation is printed are pasted under the appropriate ten group.

3. *Ten-Bead Bars*

The children's material consists of a number of ten-bead bars, and a bead bar for each of the numbers 1 to 9. They also have cards for the tens series 10 to 100, and for the numbers 1 to 9, the latter cards being half the size of the former.

The children should work in pairs, so that the whole surface of a desk or table can be used for the 100, or in a small group with the 100 chain or the box of bead bars on the floor, so that the 100 can be spread out in a long line and the quantity more fully realized.

If the school hall is available, the children could be permitted to take their material into the hall, and use that floor space. The children will appreciate the temporary change of environment, and will do a surprising amount of work building up and then writing results.

Some children will count the 100 in ones, others in the sequence of the tens, often putting the repetition in a chant, which really does not matter if the voice be subdued in tone.

A bright child may ask his teacher if he could put the children in lines of ten. He remembers the lines of two which they have previously formed. His request should be granted at the end of the lesson, as the tens thus made might help certain slower members of the class.

4. With the many ten-bead bars which the child has, he not only makes the 100-chain. He also makes each ten-group, following this by building up tens and units groups, always writing each number as he forms it. (Figs. 61 *a* and 61 *b*.)

Wall Cards

5. Fig. 62 shows a wall card for incidental and individual reference, and the words are very soon known.

6. The wall card (Fig. 63) should be used by the children as a "discovery" card, a copy in a miniature size being hectographed and supplied to each child. Each little person should be encouraged to write in single figure, or in sum form, that which the card tells him. The child may, if he so desires, use any concrete material accessible.

This card and card (Fig. 64) are for the older and brighter children—the children of seven and eight.

Teacher's Demonstration

The teacher has several strings of large coloured wooden beads, ten beads on each string; she also has large number cards, and very long drawing pins. Each string of beads ends in a loop, so that it can be hung easily on the blackboard.

The children and teacher work together, for ten and twenty are well known, and the sequence of the tens from 1 ten to 10 tens can be

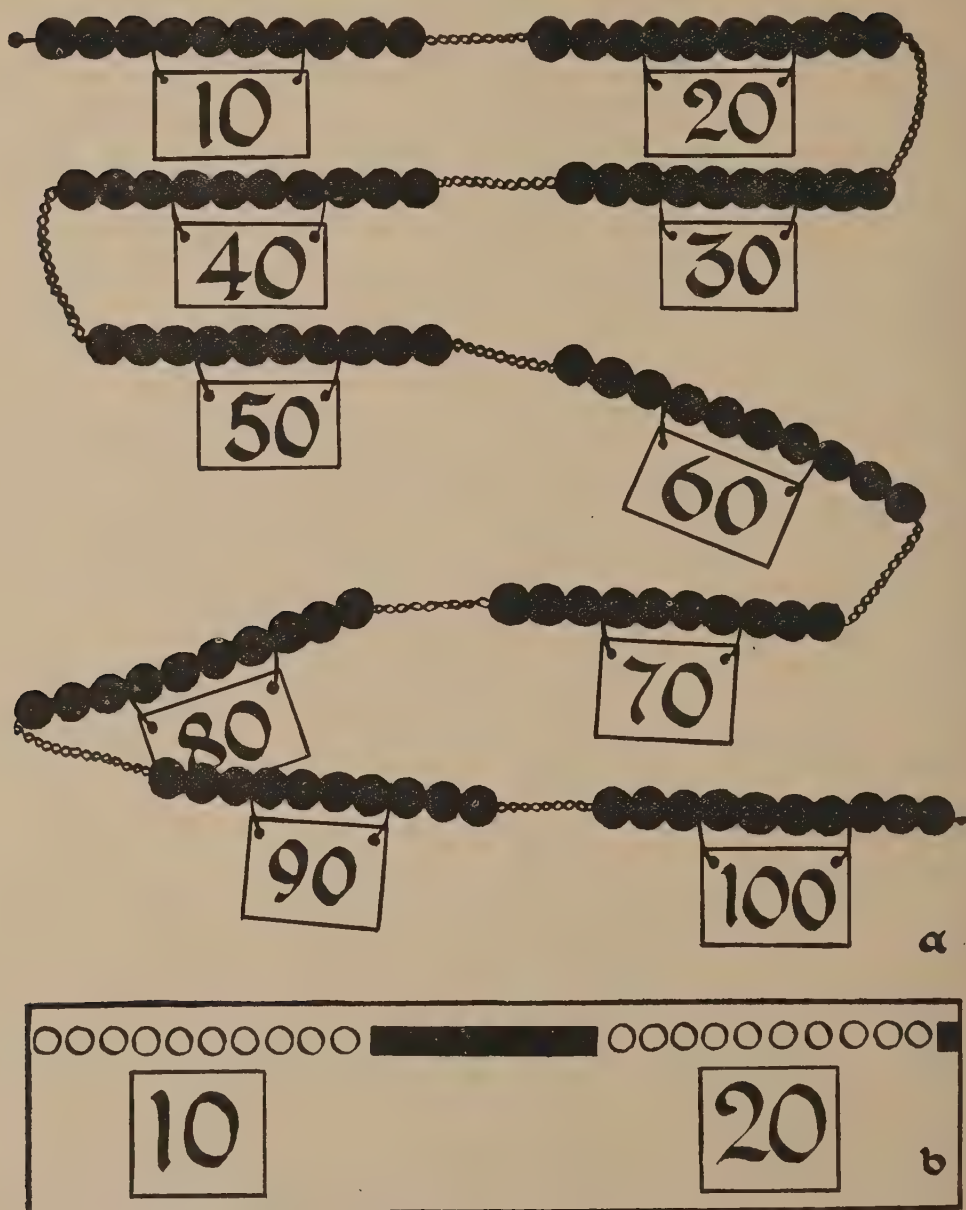


FIG. 60
For Teaching Notation to 100

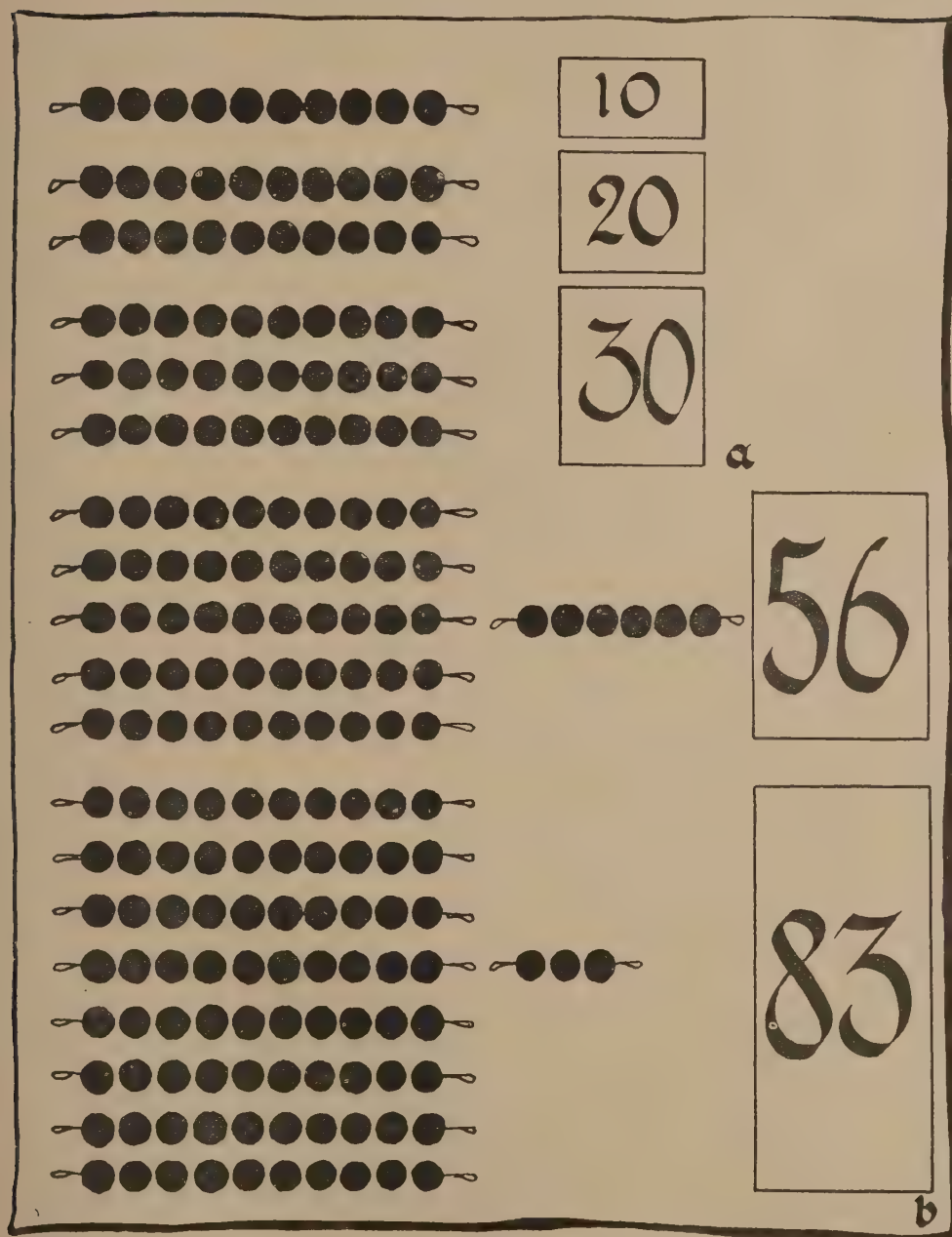


FIG. 61

How to Use the Ten-Bead Bars

logically inferred from the sequence of 1 to 10 and 11 to 20.

However, the teacher hastens slowly, and gives the lesson very carefully. A string of ten beads is pinned to the blackboard so that the beads hang vertically. The card bearing 10 on its surface is hung above the 10 beads, and the

tens. The children, instead of writing the 100, form it in the first instance by placing a card bearing 10 on the 1 of a large card also bearing 10.

Passing to Tens and Units

The lesson dealing with tens and units is given on another day. The teacher hangs up the strings of beads representing the tens, and asks individual children how to show 3 tens and 5 ones; 6 tens and 2 ones; 9 tens and 7 ones, etc. She hangs up the units string of beads as the child says, "Put 5 ones by the 3 tens," etc. Then the teacher asks for 35, 62, 97, 83, 45, and these are shown by beads and by number cards.

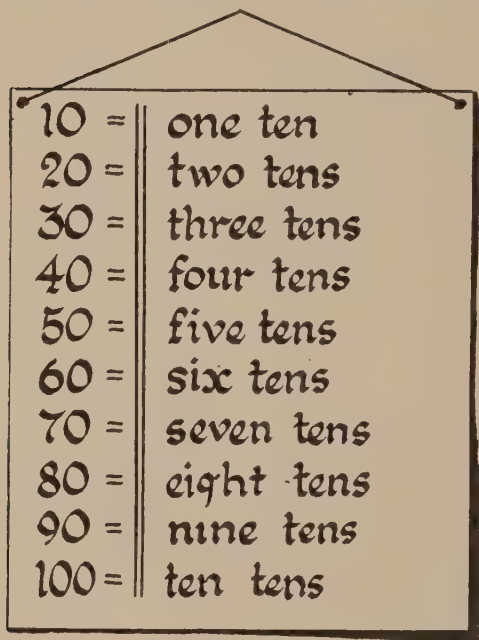
For 35, the child takes a card showing 30 and hangs up 3 ten-strings, or holds up 3 ten-bead bars. The child finds a card half the size of the 30 card, a card bearing a 5. This she places on the nought of the 30, making 35, and she then holds up three ten-bead bars in one hand and a five-bead bar in the other.

A Lesson in Notation

The notation lesson may be taken more fully, each ten group being formed, thus one ten-bead bar (or string) for ten, two for twenty; three more ten-bead bars for thirty; four more ten-bead bars for forty; and continued to a hundred, represented by ten of the ten-bead bars.

After each notation lesson, the children build and write the numbers to 100 in tens, and then build and write any number they choose up to 100. The numbers are written in vertical rows, and the teacher tests each child by pointing to a few numbers and asking "What is this number?" "Which figure means the tens; which the ones in this number?" "If I take this card away (removing the units card), what have I left? Show me the beads for this number."

Previous to the lesson, a hundred-chain with number cards attached, or the line of 100 circles with the strips and number cards, has been in evidence on the wall for the children's observation and comments, so that, to many of the



10 =	one ten
20 =	two tens
30 =	three tens
40 =	four tens
50 =	five tens
60 =	six tens
70 =	seven tens
80 =	eight tens
90 =	nine tens
100 =	ten tens

FIG. 62

A Useful Wall Card

second ten is dealt with in the same manner, card 20 being placed above the second string of beads. A third ten string is pinned up, so that three tens are now on the board.

"On which card is the number meaning three tens?" This is given to the teacher, who says "Thirty," unless a sharp child has anticipated the name and announced it. The whole series is made and named, the children's attention being especially drawn to the formation of the hundred.

There is one ten more than nine tens, so to indicate that, the ten is written and the nought is placed by its side, thus making 100 or ten

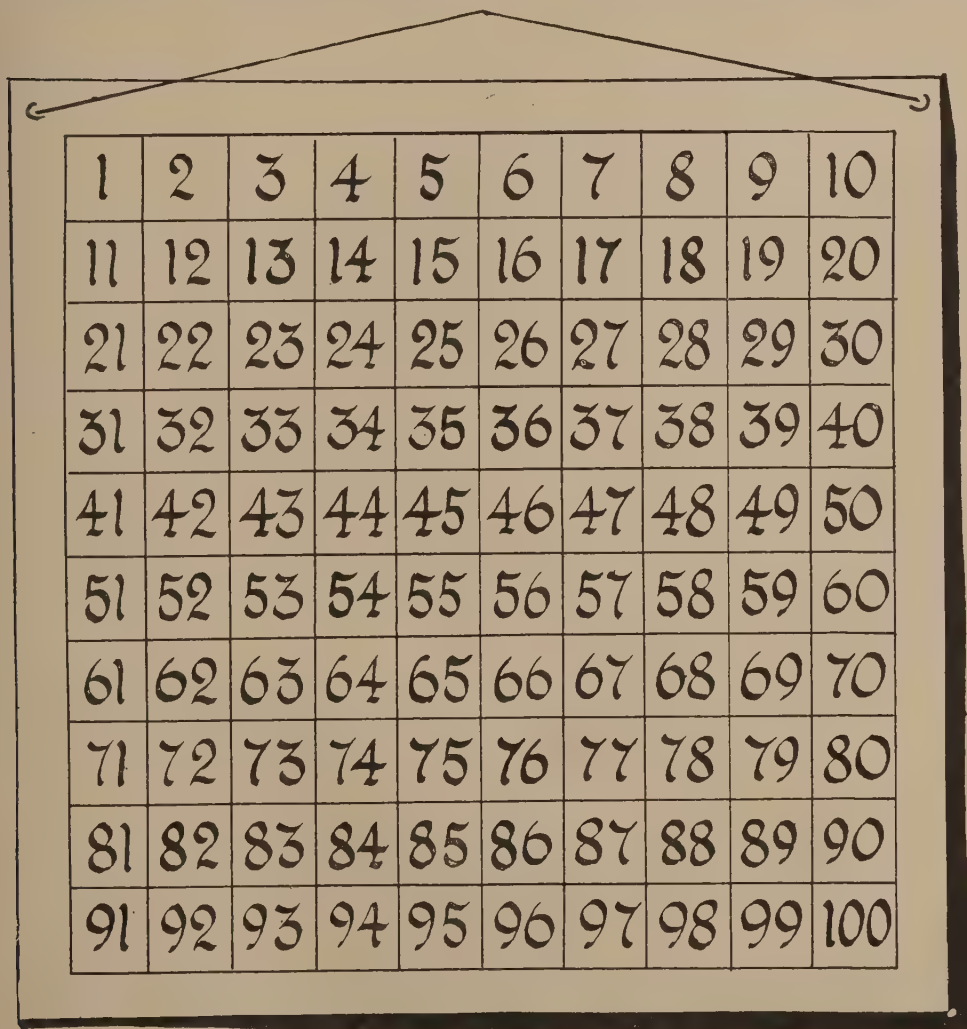
class, the material and much of the content of the notation work are familiar.

Notation to 1000

This is taken on the same lines as notation to 100, but owing to the number of bead bars

required for individual work, there is only one box containing the 100 ten-bead bars and a range of smaller bead bars.

On the wall should be stretched the 1000-bead bar chain in ten rows of 100, so that the children obtain an idea of the quantity of 1000. Some of the children cannot possibly



1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

FIG. 63

To be Used as a "Discovery" Card

realize 100 without concrete aid, and certainly not the thousand.

to 100, and then let the children work many easy addition and subtraction sums as

Preparing for Subtraction

Before teaching subtraction with the numbers to 20, it is quite a good scheme to take notation

+ 0	+ 0	+ 0	+ 0
4 2	5 1	6 5	7 3
3 3 +	2 0 +	2 4 -	2 1 -

1	2	3	4	5	6	7	8	9	10	11	12
13	14	15	16	17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72
73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96
97	98	99	100	101	102	103	104	105	106	107	108
109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132
133	134	135	136	137	138	139	140	141	142	143	144

FIG. 64

"Discovery" Chart up to 144

This particular stage of number work, viz., notation to 100 with its delightful and exciting apparatus, the addition and subtraction sums using the notation to 100, and the addition to 20, seems to please the children immensely. They feel so very important dealing with these numbers, and the numeration involved is not difficult.

Introducing Subtraction

Now comes consideration of method in relation to subtraction. Decomposition has been the most favoured method in Infant Schools, because it can be so easily demonstrated when the lower notation only is taken. But decomposition is not the method employed by the senior pupils or by adults generally. The main argument against it is that the adjustment of the numbers is delayed to the end of the sum, and, in the higher notation subtraction sums, as

$$\begin{array}{r} 86435 \\ 27986 - \\ \hline \hline \end{array}$$

the child becomes confused in the complicated analysis of the number.

By the decomposition method, the child has to mentally visualize the sum as

$$\begin{array}{r} 7^{15} 13^{12} \\ 8 \ 8 \ 4 \ 3^{15} \\ 2 \ 7 \ 9 \ 8 \ 6 - \\ \hline \hline \end{array}$$

No wonder that one of the most brilliant educationists of to-day has for many years vehemently condemned the decomposition method.

The Method of Equal Addition

This method can be introduced by oral and by blackboard work. The teacher writes $6-4$ and asks for the answer. "Six and one?" she asks. On receiving the reply "4 and 1" is asked, and she writes $7-5$ on the board. Here again the answer to the sum is 2. 7 and 1 and then 5' and 1 follow, with the sum $8-6$ again showing an answer of 2.

The children's attention is drawn to the fact

that they have added the same number to each number of the sum, and the answer is the same each time. In order to impress upon their memory the importance of adding to *each* number of the subtraction sum, the teacher tells them that they must be "fair" to the numbers and this idea of "fairness" is maintained throughout the learning stage of subtraction by equal addition.

$$\begin{array}{r} T \ U \\ 5 \ 12 \\ 12 \ 6 - \\ \hline \hline \end{array}$$

"We cannot take 6 ones from 2 ones, so we add a ten to the top line. We must be fair, so a ten is given to the bottom line." Childish of course it is, but is not the teacher dealing with childish minds! To add the ten to the bottom line, a small 1 may be written by the top left-hand corner of 2, or the 2 crossed out and 3 written by the left of 2.

$$\begin{array}{r} T \ U \\ 5 \ 12 \\ 3\overset{1}{2} \ 6 - \\ \hline \hline \end{array}$$

The latter is clearer and therefore preferable. To continue the sum—"6 from 12 leaves 6; 3 from 5 leaves 2." Some children must be allowed to work the sum thus, "6 from 10 leaves 4, 4 and 2 are 6," instead of 6 from 12. This is not the best way, it is acknowledged, but better this than distress and no sum!

As the Children Progress

With practice, the children will gradually discard the written indication of the addition of ten, and the sums will appear thus on the board or paper—

$$\begin{array}{r} T U \\ 86 \\ 29 - \\ \hline 57 \\ \hline \end{array}$$

When subtraction involving tens and units

a

65	78	54	98	58	69	80	86	79	64
<u>23-</u>	<u>65-</u>	<u>41-</u>	<u>92-</u>	<u>21-</u>	<u>50-</u>	<u>80-</u>	<u>36-</u>	<u>35-</u>	<u>01-</u>
==	==	==	==	==	==	==	==	==	==

b

73	65	63	47	86	78	52	84	55	92
<u>26-</u>	<u>18-</u>	<u>49-</u>	<u>18-</u>	<u>57-</u>	<u>49-</u>	<u>38-</u>	<u>27-</u>	<u>46-</u>	<u>18-</u>
==	==	==	==	==	==	==	==	==	==

c

64	70	70	45	53	81	85	56	90	30
<u>58-</u>	<u>29-</u>	<u>67-</u>	<u>09-</u>	<u>02-</u>	<u>81-</u>	<u>76-</u>	<u>48-</u>	<u>11-</u>	<u>08-</u>
==	==	==	==	==	==	==	==	==	==

d

Take 45 from	53-	- 26
63	26	53
75	18	60
50	45	35
82	30	72
46	51	26

FIG. 65

Types of Subtraction Sum Cards

is known, the next step is easy, easy that is for the upper section—

$$\begin{array}{r} 4^{16}2 \\ 21878 - \\ \hline 284 \end{array}, \text{ OR } \begin{array}{r} 462 \\ 178 - \\ \hline 284 \end{array}$$

The middle and lower section should be required to know the method thoroughly before proceeding to hundreds. If, however, the

a	b	c
4 + 3	6 - 4	9 - 6
2 + 6	7 - 2	8 - 7
5 + 3	6 - 5	3 × 2
3 + 4	7 - 5	9 + 5
7 + 1	8 - 4	2 × 3

FIG. 66

Varied Addition Card

children express a desire to "do hundreds," they can have slips bearing sums similar to—

$$\begin{array}{r} 468 \\ 231 - \\ \hline \end{array} \quad \begin{array}{r} 973 \\ 260 - \\ \hline \end{array} \quad \begin{array}{r} 854 \\ 714 - \\ \hline \end{array}$$

These sums serve the useful purpose of recapitulating the component parts of the numbers to 10, and they give the children their ambition without additional difficulty.

The form of the sum card (Fig. 65) given to all sections of the class can be varied, and the examples should include all types of subtraction sums. Excellent arithmetic books, and number discs suitable in number and language to the children's ability, are now published, and these should be used occasionally.

Addition with Numbers Higher than 20

If unobtrusive and extensive observation

be made of the methods by which individual children obtain addition results, it will be found that the answers are derived from one or other of the following methods—

(a) *Counting Fingers*. This must be checked at once, as the children dealing with the present stage of addition should be able to count by groups, and should have long passed the units stage. If counting by ones is the only way by which the children can work these sums, then something is wrong with the demonstration methods, or with the grading of the number scheme.

(b) *Mentally Visualizing the Unit Arrangement of the Numbers 1 to 10*. Some of the children have had constantly before them the wall number cards, and have used much apparatus dealing with the unit arrangement such as that shown in Fig. 42.

A child has the sum

$$\begin{array}{r} 46 \\ 27 - \\ \hline \end{array}$$

He recalls the card six with its even number of units, and mentally or sometimes semi-audibly, he says 7 and follows with 8, 9, 10, 11, 12, 13, each number being perhaps accompanied by a nod of the head to the left or to the right.

This method is far from ideal, but can be permitted to continue as, in the majority of cases, the children who count in this way cannot yet memorize the addition tables, and they are decidedly in advance of the finger-counters.

(c) *Analysis and Synthesis Based on 10*—

$$\begin{array}{r} 39 \\ 27 + \\ \hline 66 \\ \hline 1 \end{array} \quad \begin{array}{r} 39 \\ 27 + \\ \hline 66 \\ \hline 1 \end{array}$$

7 wants 3 to make 10; 3 from 9 leave 6; 10 and 6 are 16. The 6 is placed under the units figures, and the 1 ten "waits on the doorstep." 2 tens and 3 tens are 5 tens, and 1 ten on the doorstep makes 6 tens, which are placed beside the 6 units.

The idea of the tens waiting on the doorstep appeals to the children, who thus do not forget

to add in the "carrying" figure, the cause of so much inaccuracy.

(d) From previous memorization of addition tables through working innumerable addition sums of the type—

$$19 + 4$$

$$29 + 4$$

$$49 + 4$$

$$28 + 6$$

$$58 + 6$$

$$78 + 6$$

dealing with the numbers 1 to 9, the child sees at once that in the sum

$$\begin{array}{r} 45 \\ 36 + \\ \hline \hline \end{array}$$

6 and 5 are 11, so the 1 unit is placed in the

a	b	c	d	e
0 + 1	0 + 2	0 + 3	0 + 4	0 + 5
1 + 1	2 + 2	3 + 3	4 + 4	5 + 5
2 + 1	3 + 2	4 + 3	5 + 4	6 + 5
3 + 1	4 + 2	5 + 3	6 + 4	7 + 5
4 + 1	5 + 2	6 + 3	7 + 4	8 + 5
5 + 1	6 + 2	7 + 3	8 + 4	9 + 5
6 + 1	7 + 2	8 + 3	9 + 4	
7 + 1	8 + 2	9 + 3		
8 + 1	9 + 2			
9 + 1				
f	g	h	i	
0 + 6	0 + 7	0 + 8	0 + 9	
6 + 6	7 + 7	8 + 8	9 + 9	
7 + 6	8 + 7	9 + 8		
8 + 6	9 + 7			
9 + 6				

FIG. 67

One Way for Setting out Addition

1 and 1 make 2	2 and 1 make 3 2 and 2 make 4	3 and 1 make 4 3 and 2 make 5 3 and 3 make 6
4 and 1 make 5 4 and 2 make 6 4 and 3 make 7 4 and 4 make 8	5 and 1 make 6 5 and 2 make 7 5 and 3 make 8 5 and 4 make 9 5 and 5 make 10	6 and 1 make 7 6 and 2 make 8 6 and 3 make 9 6 and 4 make 10 6 and 5 make 11 6 and 6 make 12

The last addition table being:-

12 and 1 make 13
 12 and 2 make 14
 12 and 3 make 15
 12 and 4 make 16
 12 and 5 make 17
 12 and 6 make 18
 12 and 7 make 19
 12 and 8 make 20
 12 and 9 make 21
 12 and 10 make 22
 12 and 11 make 23
 12 and 12 make 24

FIG. 68

Addition Set Out Plainly for Younger Children

tu	tu	tu	tu	tu	tu	tu	tu	tu	tu	tu
35	24	40	63	25	24	31	15	36	25	
21+	34+	27+	35+	53+	13	03	20	32	32	
					51+	25+	44+	30+	41+	
										A
tu	tu	tu	tu	tu	tu	tu	tu	tu	tu	tu
36	52	47	15	36	43	57	96	68	7	
29+	18+	26+	46+	47+	9+	8+	6+	19+	18+	
										B
tu	tu	tu	tu	tu	tu	tu	tu	tu	tu	tu
27	39	14	35	17	30	26	44	52	68	
15	20	37	23	36	8	40	35	7	20	
46+	37+	25+	48+	28+	17+	19+	15+	4+	10+	
										C
htu	htu	htu	htu	htu	htu	htu	htu	htu	htu	htu
235	314	143	421	230						
122	131	251	233	006						
131+	453+	305+	245+	200+						
htu	htu	htu	htu	htu	htu	htu	htu	htu	htu	htu
236	405	348	352	426						
328	216	18	139	139						
119+	157+	320+	08+	114+						
htu	htu	htu	htu	htu	htu	htu	htu	htu	htu	htu
258	365	493	178	268						
176	227	246	259	157						
289+	138+	157+	163+	369+						
										D

FIG. 69

Addition Cards, Units, Tens, and Hundreds

answer line, and the 1 ten waits on the doorstep. 3 and 4 are 7, and the 1 are 8.

(e)

$$\begin{array}{r} 56 \\ 38 + \\ \hline \end{array}$$

8 and 6 are 2 less than 10 and 6, therefore 8 and 6 are 14.

Method (d) is the teacher's aim, which will be realized by some of the children. (See Fig. 69.)

Addition Tables

The addition tables are introduced into the number work at a very early stage, for when the children commence constructional written work with the component parts of the numbers to 5, the teacher includes in the oral work questions the answers to which lead to the appearance on the blackboard of

$$\begin{array}{l} 0 + 1 = 1 \\ 1 + 1 = 2 \\ 2 + 1 = 3 \\ 3 + 1 = 4 \\ 4 + 1 = 5 \end{array}$$

and the sum-slips include the preceding arranged so that the children, by use of counters, note that the interchange of any two numbers does not affect the addition result.

For example, on a card will be $2 + 1$ and $1 + 2$, not necessarily in immediate succession, but divided by two or three other sums as $2 + 2$, $3 + 2$, $1 + 4$. The work with the addition tables goes steadily on through all the grades of work. They are never shelved. They cannot be, for their retention during the first three years of number work depends on constant application and repetition; individual or group, not class, repetition.

From this it will be seen that "pairs of numbers" should frequently occur in the sums provided, and that there should be no limit to the number of sums a child may work. "Do six sums," too often means waste of time and the accompanying boredom or "naughtiness."

Some teachers include an interchange of numbers on nearly every sum card which they make. (See Fig. 66, page 303.)

Set Out Plainly

Addition tables as well as multiplication tables must be plainly written on the blackboard, wall boards, or cardboard sheets, and must be clearly separated. Coloured chalk will solve this difficulty. The first table can be written

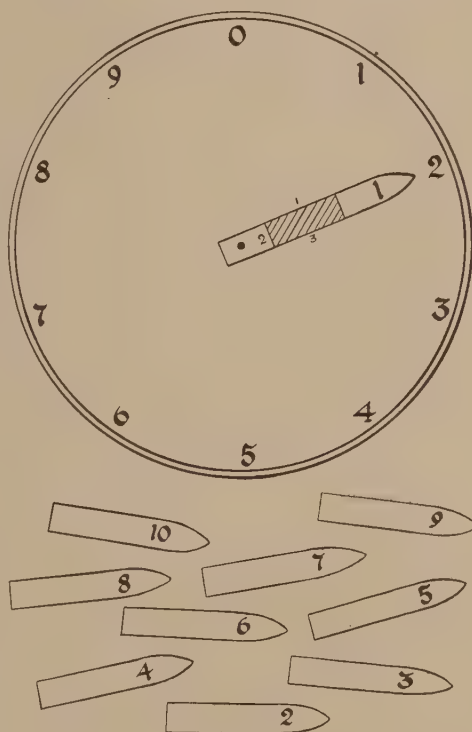


FIG. 70

Clock Face for Addition Work

with white chalk, the second with yellow, the third with white, the fourth with yellow, and so to the end. These tables can be written in two or three ways, but a very useful form for infants is shown in Fig. 67.

The five-year-old children, by means of oral and constructional work, memorize tables *a* and *b*. The six-year-olds include all the tables in their oral, constructional, and written work, but memorize tables *a*, *b*, *c*, and perhaps *d*.

Seven and eight-year-olds should know the tables thoroughly.

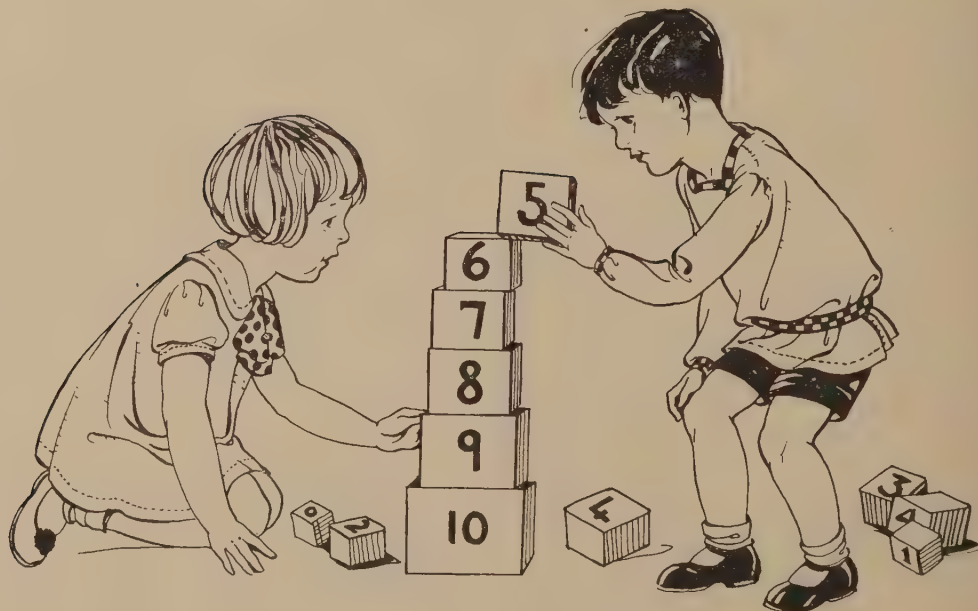
Addition tables are sometimes presented in accordance with those shown in Fig. 68, p. 305.

A Clock to Ten (Fig. 70)

On the pointer or hand, a pocket is made by seccotining a piece of firm material along the three edges 1, 2, 3. Pieces of thick white paper are cut to fit in the pocket, with a portion projecting as far as the tip of the pointer. On each

projecting portion is boldly written one of the figures 1 to 9. The child slips in the figure 1, and commences to build up a table, moving the pointer at each step and beginning with 0 and 1 make 1, 1 and 1 make 2, etc.

The teacher gives a lesson to the children so that they know what and how to do in order to make any table. Several of these toys should be constructed, for their frequent use leads to memorization, and games involving time and accuracy competitions can be played and enjoyed by the children.



MULTIPLICATION TABLES

THE children have counted in twos and threes to 30—perhaps beyond 30—and counted in tens to 100. They have had little oral exercises similar to “Children, write two twos on your board. Sheila, come and make the two twos into a story.” Result may be $2 + 2$. “Yes, now make another story with the two twos.”

$$\begin{array}{r} 2 \\ 2 + \\ \hline \\ \hline \end{array}$$

“Make a story with three twos, with four twos,” etc.

First Tables

They have the necessary introduction to multiplication, which is taken, in the first instance, as the table of twos, the table of threes, the table of fours; the other form of two times each unit group to 12, of three times each unit group to 12, etc., following the comprehension of the “table of . . .”

When the teacher demonstrated the construction of the table of twos, she must show each complete group of twos, and the children will also build up the table in this way, using counters of two colours; thus, 1 two will be represented by two blue counters, two twos by two blue and two red, three twos by two blue, two red and two blue counters. (See Fig. 71.)

To Give Variety

Sticks can also be used for the tables; thus, for the table of twos, a signal $\sqcap$, a tent $\wedge$; a flag for the table of threes; a chair for the table of fours. Paper tearing, plasticine, drawing, bead designs are all requisitioned.

The children write the result of their grouping

$$\begin{array}{l} 2 = 2 \\ 2 + 2 = 4 \\ 2 + 2 + 2 = 6 \\ 2 + 2 + 2 + 2 = 8 \end{array}$$

or in the other way—

$$\begin{array}{r} 2 \\ 2 \\ 2 + 2 \\ \hline \\ \hline \end{array} \quad \begin{array}{r} 2 \\ 2 \\ 2 \\ 2 + 2 \\ \hline \\ \hline \end{array} \quad \begin{array}{r} 2 \\ 2 \\ 2 \\ 2 + 2 \\ \hline \\ \hline \end{array}$$

which is clearer and better than a long horizontal, and often wriggley, line of twos, or threes.

Sometimes the teacher writes the first two lines on the board, thus

1 two
2 twos

and the children continue by writing 3 twos, 4 twos, to 12 twos. When the children understand that they build up the table of twos by adding two to the preceding number, or the table of threes by adding three each time, they use the second type of material and so quickly construct any table. (See Fig. 72.) The lines are drawn with hectograph ink on cartridge paper, and very many copies taken off the jelly.

Match Box Apparatus

A compact piece of apparatus consists of match boxes glued on cardboard, say, six match boxes and a box about the size of a 50 cigarette box. In the big box is kept a supply of beads or beans, and any table to 6×12 can be demonstrated. Old worn out millboards washed, and then enamelled, make strong supports for the match boxes. Plasticine makes “table” building fascinating, and should be accessible to all groups.

Explaining Fig. 73

The children are given hectographed copies of these papers, and are asked to find out how

to make two tables with the numbers at the side of the paper, and the two at the top. The beans shown in the illustration are not drawn on the paper given to a child. He has a box of beans and places them in the correct squares.

Some members of the class will be able to construct the "tables of . . ." but will not

discover the "times" table, so must be assisted by the teacher, who places a counter above the two on the top row and says "Two ones, two twos?" pointing to the 1 and the 2 on the left.

"Arthur, read the other numbers for us." Arthur reads "two threes, two fours," etc. Other members of the group imitate his effort,

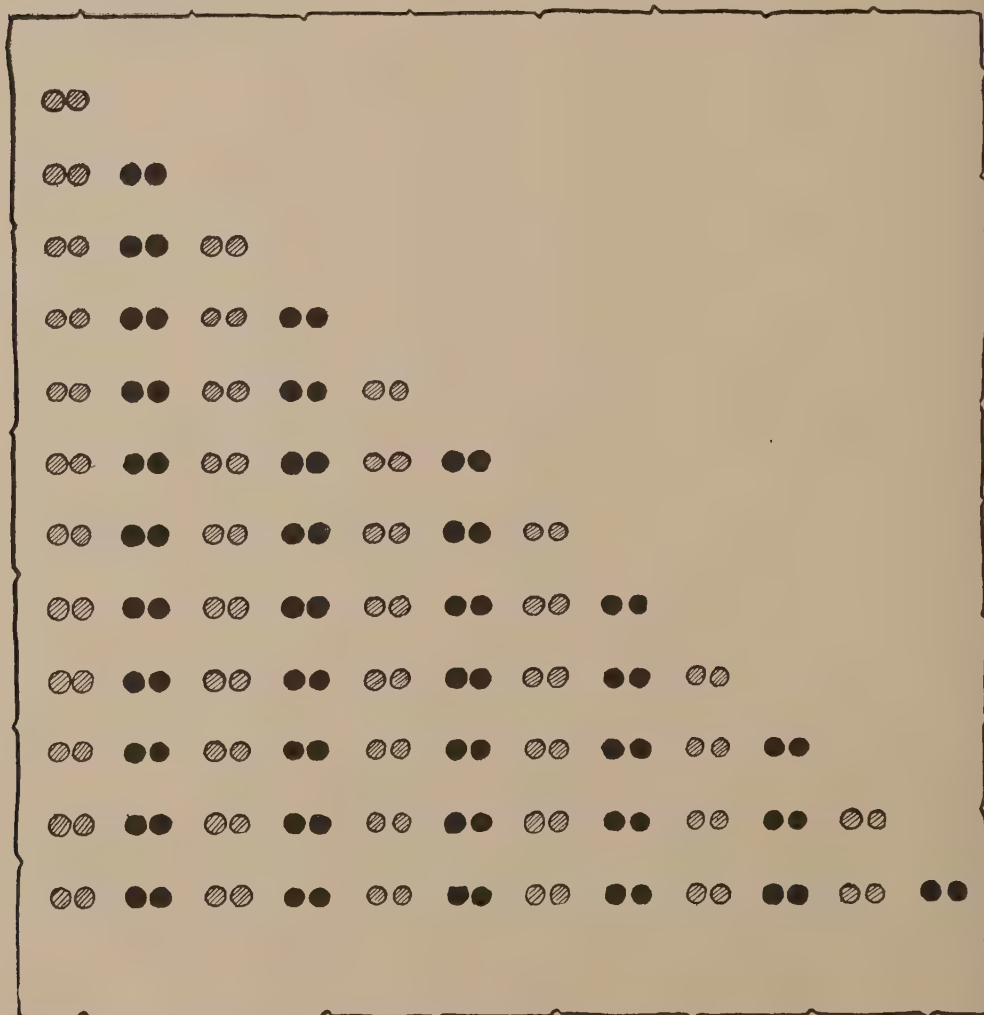


FIG. 71

First Tables with Beans as Counters

while teacher or a child places the beans. All build up the table. Then the teacher says "Put all the beans in the box. I will show you how to write the two times table." She sets out the two beans in the two squares continuous with the "1," saying "Two times 1," and then writes on the board $2 \times 1 = 2$. Another two beans are placed under the first two, accompanied by "Two times 2" and the written expression $2 \times 2 = 4$. "Now all finish the two times table, and I will come back to you to see it."

The word "times" is sometimes omitted until the children have constructed, written, and learnt the first "times" tables.

Backwards and Forwards

The teacher takes the following lesson in connection with the Tables. "Look, children, I will draw two threes on the board—

o o o
o o o

Who can make another story out of the two threes. You can, Christopher? Come along and show us." Christopher trots out and proudly points to the three rows of two, saying "Three twos." "Now write two threes and three twos."

2
3 2
3 2
— —

== ==

"Yes, but you can write them in the tables way." He writes 2×3 and 3×2 . The child may and often does volunteer to express the table on the board. Several numbers are made and examined in this way, and the children are told to write the table of twos in "this clever way." (Fig. 72.)

A Discovery Chart

Fig. 75 should be printed on a very large sheet of cardboard and hung on a wall for a general "discovery" chart, and should be hectographed in quantities for class, or individual occupation.

Each child has a pencil work book in which

he writes the tables and their construction. This constitutes his first table book, which is of more value to the beginner than the ready made published tables card or book. It is by writing and building up the tables that the children chiefly memorize them.

●	●				
●	●				
●	●				
●	●				
●	●				
●	●				
●	●				
●	●				
●	●				
●	●				
●	●				
●	●				

FIG. 72

To Demonstrate the Table of Twos

Aids to Memorization

Other aids to memorization are repetition to the teacher by individual children of a part, or whole, of any one table, and inaudible repetition by a child of two or three tables he finds tiresome as 3×8 , 3×9 ; 3×6 , 4×6 ; 5×7 , 5×8 , 5×9 .

The very many multiplication sums worked by the children must help the retention of the tables. The usefulness of permitting children to refer to table books during the sums period is doubtful. Some would not make the effort necessary to doing without the aid.

Time and accuracy competitions are very helpful, each group being taken separately.

The slow children become discouraged if their work is compared with that of the quick section, but there can be keen competition within each little group.

Games which Help

Snap cards provide opportunity for alert observation and numeration. On each of a

certain number of cards, a number is clearly printed; on each of other cards a line from a multiplication table is printed. The cards are mixed and then dealt face down to the players who, starting from the dealer, turn up a card. The turning up continues until a child notes

that another child has turned up a card

18

2 3 4 5 6 7 8 9 10 11 12													
1													
2													
3													
4													
5													
6													
7													
8													
9													
10													
11													
12													

FIG. 73

Apparatus for Building Up Tables

which corresponds to his card

$$3 \times 6$$

He says "Snap" and takes every one's cards, as all have had the opportunity to note and to "snap."

$2 \times 9 = 18$, $6 \times 5 = 30$, and tells the children that they have already worked many multiplication sums but have only used units. She wants them to use tens and units, so she will show them what to do. She puts

$$\begin{array}{r} \text{T U} \\ 2 \quad 3 \times 2 \\ \hline \hline \end{array}$$

on the board, and tells the children that the small number gives the table to be used for the sum.

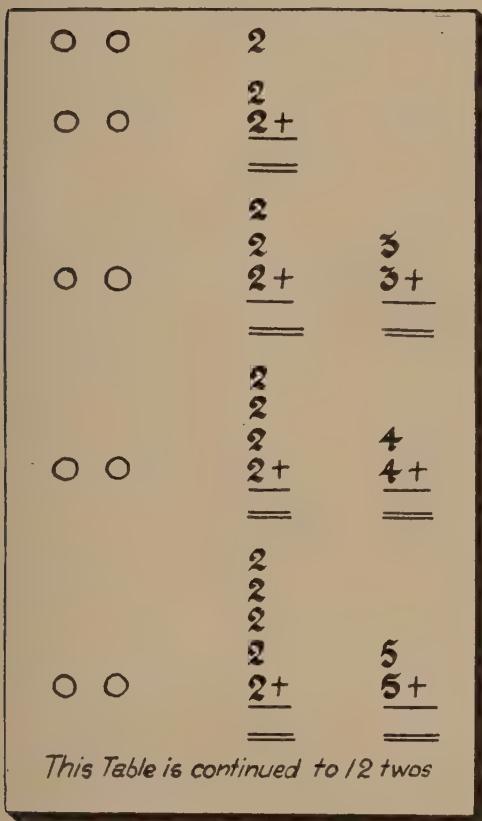


FIG. 74

Varying the Table of Twos

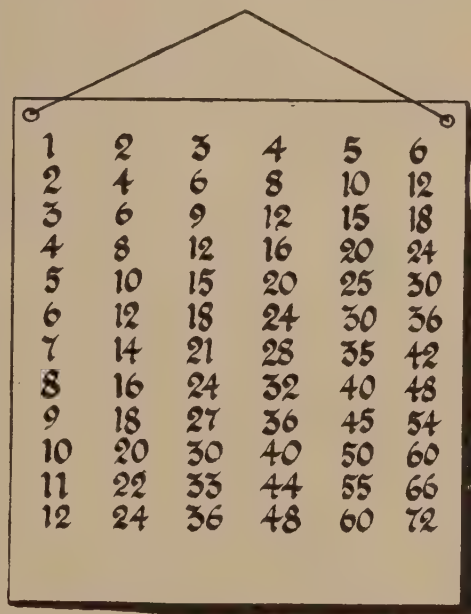


FIG. 75

Discovery Card for Teaching Tables

Oral work accompanies *all* stages of constructional and written work relating to the multiplication tables. Examples (Fig. 76) of series of multiplication sums hectographed on cards or slips.

Demonstration by the Teacher

The teacher writes $3 \times 5 = 15$, $2 \times 8 = 16$,

This information is necessary, as the children have been accustomed to write 3×5 and to express from left to right—three fives, although they have analysed the numbers and know quite well that $3 \times 5 = 5 \times 3$. The children now see that twice times table is to be used for this sum. "Twice 3 are 6" says teacher putting the 6 on the line under the 3, "Twice 2 are 4,"

2 X 3	3 X 5	2 X 8	
3 X 6	3 X 9	3 X 4	
2 X 3	2 X 6	3 X 3	
2 X 1	2 X 2	2 X 9	
3 X 7	2 X 4	2 X 0	A
<u>23</u> X 2	32 X 2 =	31 X 3 =	
<u>41</u> X 2	42 X 2 =	23 X 3 =	
<u>32</u> X 2	13 X 2 =	30 X 3 =	
<u>40</u> X 2	31 X 2 =	22 X 3 =	
<u>12</u> X 2	40 X 2 =	33 X 3 =	B
<u>42</u> X 3	<u>63</u> X 2 =	62 X 3 =	
<u>51</u> X 3	<u>82</u> X 2 =	71 X 3 =	
<u>73</u> X 3	<u>54</u> X 2 =	51 X 3 =	
<u>60</u> X 3	<u>90</u> X 2 =	93 X 3 =	
<u>93</u> X 3	<u>73</u> X 2 =	80 X 3 =	C
35 X 2	47 X 2	65 X 3	29 X 3
<u>2</u>	<u>2</u>	<u>3</u>	<u>3</u>
<u>28</u> X 2	<u>87</u> X 3	<u>36</u> X 4	
<u>2</u>	<u>3</u>	<u>4</u>	
D			
3 X = 18	X 6 = 12	5 X = 40	
2 X = 16	X 7 = 28	6 X = 36	
3 X = 27	X 9 = 27	X 7 = 35	
4 X = 32	X 5 = 30	4 X = 40	
4 X = 48	X 8 = 48	X 9 = 36	
E			

FIG. 76

Examples of Multiplication Tables

putting the 4 by the 6. What is the answer, John?" "Forty six," replies John.

$$\begin{array}{r} \text{T U} \\ 2 \quad 3 \times 2 \\ \hline 4 \quad 6 \\ \hline \end{array}$$

This arrangement of sum expression is adhered to for some time. A few more sums are worked and then the children fetch sum cards and work alone.

The "Carry Stage"

When the children are ready for the "carrying" stage, a lesson is given.

$$\begin{array}{r} 27 \times 2 \\ - \\ \hline \hline \end{array}$$

"Twice 7?" "Fourteen," replies Sheila. Teacher writes "4" under the 7, saying "units (or ones) always go with units." Then writing 1 below the seconds line, she states "The ten waits on the doorstep." "Twice 2 are 4 and the 1 ten on the doorstep makes 5," writing 5 by the 4—

$$\begin{array}{r} 27 \times 2 \\ \hline 54 \\ \hline 1 \end{array}$$

Here, as in addition, the children should be allowed to put down the "carrying" tens on the doorstep as long as they require to do so. Facility and accuracy are the teacher's aim, so the children must not be distressed by being compelled to remember the number to be carried from the units to the tens, and from the tens to the hundreds.

TEACHING DIVISION

DIVISION is considered by many teachers of young children to be the most difficult arithmetical process for their small pupils to understand. This idea may arise out of the tendency to isolate the various processes in little time compartments. Addition is not connected with subtraction, nor is multiplication linked to addition or division. This rigid separation of the different phases of number is regrettable. When the children are acquainted with multiplication, then the teacher should give them the lesson which will enable them to see division in multiplication, and vice versa. Mention of this has already been made

"Show me three fours with beads." The children place

. . . .
. . . .
. . . .

"How many beads?" "Look hard at the lines of beads and find some lines that are not fours." "Down this way," says a child pointing to the threes. "Well, how many in a line (or row) and how many lines?" "Three in a line, and I have four lines." "How many threes, then?" "Yes; so we have three fours and four threes in 12. If I have 12 buns, how many can I put on each of three plates?" "I have 12 beads, and I want to give away four at a time, how many fours can I give away?" "If I want to give away 2 at a time, how many twos in the 12?" "How many sixes?"

Needless to say, multiplication tables are the thing when the children are constructing and memorizing them, but the preceding is essential to aid the acquisition and comprehension of multiplication and to prepare the way for division sums.

Apparatus for Division

Paper tearing or cutting, and plasticine, or sticks, should be used by the children for dividing, or sharing, or grouping, a quantity of objects by a fixed divisor.

The children have sheets of wall-paper taken from a pattern book, and scissors, and they are asked to cut out shapes which the teacher knows they can do easily and quickly. The shapes may include leaves, trees, fruit, umbrellas, pails, spades, flower pots, nests, eggs; in fact, anything already known. At the end of ten minutes, the teacher says, "That will do. You have sufficient. Push the 'apples' away from you to the edge of your table, and then bring a little heap back. Look, like this. Now share your apples out in twos."

The teacher passes round the class asking questions. "How many apples altogether? Yes, and how many twos in . . . ?" (whatever the number may be). "You have one by itself?" The teacher then addresses the group and asks how many children have one apple over. Several have. Teacher looks at the work of the children who have one over and remarks, "6 twos and 1 over," or "9 twos and 1 over," thus presenting and expressing the idea of one left over from making little lines or groups of twos, which the children plainly see and understand.

The One Over

"Do not touch your twos and the one over. Take some more apples and share them out in threes." This time the children will have the opportunity to see and to know that when they share or divide in threes, they can have one, or two over.

This is sufficient for the first lesson. The next similar lesson with paper, sticks, or plasticine, will deal with division by 3, 4, 5, 6, the numbers "over" being emphasized.

Divide is to Share

The term "divide" will be used by the teacher in interchange with "share" during the plastic material, or paper cutting work, and will henceforth be included in the children's

$$\begin{array}{l}
 2 \overline{)7} \quad 2 \overline{)8} \quad 2 \overline{)9} \quad 2 \overline{)10} \quad 2 \overline{)11} \quad 2 \overline{)12} \quad 2 \overline{)13} \\
 2 \overline{)14} \quad 2 \overline{)15} \quad 2 \overline{)16} \quad 2 \overline{)17} \quad 2 \overline{)18} \quad 2 \overline{)19} \quad 2 \overline{)20} \\
 3 \overline{)3} \quad 3 \overline{)4} \quad 3 \overline{)5} \quad 3 \overline{)6} \text{ continued up to } 3 \overline{)30} \\
 4 \overline{)4} \quad 4 \overline{)5} \quad 4 \overline{)6} \quad 4 \overline{)7} \text{ continued up to } 4 \overline{)40} \\
 5 \overline{)5} \quad 5 \overline{)6} \quad 5 \overline{)7} \quad 5 \overline{)8} \text{ continued up to } 5 \overline{)50} \\
 6 \overline{)6} \quad 6 \overline{)7} \quad 6 \overline{)8} \quad 6 \overline{)9} \text{ continued up to } 6 \overline{)60}
 \end{array}$$

A

Nº "Left over" in the tens

$$\begin{array}{l}
 2 \overline{)20} \quad 2 \overline{)22} \quad 2 \overline{)23} \quad 2 \overline{)24} \quad 2 \overline{)25} \quad 2 \overline{)26} \quad 2 \overline{)45} \quad 2 \overline{)48} \\
 3 \overline{)30} \quad 3 \overline{)35} \quad 3 \overline{)36} \quad 3 \overline{)93} \quad 3 \overline{)67} \quad 3 \overline{)69} \quad 3 \overline{)65} \\
 4 \overline{)40} \quad 4 \overline{)87} \quad 4 \overline{)45} \quad 4 \overline{)49} \quad 4 \overline{)86} \\
 5 \overline{)50} \quad 5 \overline{)58} \quad 5 \overline{)57} \quad 5 \overline{)55} \quad 5 \overline{)56} \\
 6 \overline{)60} \quad 6 \overline{)66} \quad 6 \overline{)67} \quad 6 \overline{)69} \quad 6 \overline{)68}
 \end{array}$$

B

FIG. 77, A AND B
Division Sums

"Left over" in the tens

$$2 \overline{)32}$$

$$2 \overline{)56}$$

$$2 \overline{)74}$$

$$2 \overline{)58}$$

$$3 \overline{)42}$$

$$3 \overline{)51}$$

$$3 \overline{)48}$$

$$3 \overline{)75}$$

$$4 \overline{)56}$$

$$4 \overline{)64}$$

$$4 \overline{)72}$$

$$4 \overline{)76}$$

$$5 \overline{)60}$$

$$5 \overline{)75}$$

$$5 \overline{)85}$$

$$5 \overline{)95}$$

$$6 \overline{)72}$$

$$6 \overline{)84}$$

$$6 \overline{)96}$$

$$6 \overline{)90}$$

C

"Left over" in tens and units

$$2 \overline{)53}$$

$$2 \overline{)37}$$

$$2 \overline{)51}$$

$$2 \overline{)75}$$

$$3 \overline{)45}$$

$$3 \overline{)55}$$

$$3 \overline{)79}$$

$$3 \overline{)82}$$

$$4 \overline{)51}$$

$$4 \overline{)67}$$

$$4 \overline{)74}$$

$$4 \overline{)79}$$

$$5 \overline{)62}$$

$$5 \overline{)74}$$

$$5 \overline{)87}$$

$$5 \overline{)92}$$

$$6 \overline{)73}$$

$$6 \overline{)82}$$

$$6 \overline{)95}$$

$$6 \overline{)98}$$

D

FIG. 77, C AND D
Division Sums

"working" vocabulary and the children's questions and statements.

The handwork, as above, will be continued until the teacher considers it has exhausted its usefulness. But she should not be impatient with this form of numerical activity, for children should retain such a vivid impression of what they have done with apples and other handwork objects that when they are asked to divide or share 7 apples among 3 girls, or 19 plums among 4 boys, the mental image of the grouping in threes, or in fours, will immediately occur to them. They recognize the necessary process at once.

When the children arrive at the stage of working division sums, they should know the

and exclaims, "I know it without the twice times." "Good. Now let us do this sum

$$\begin{array}{r} 2 \overline{) 3} \\ \hline \end{array}$$

How many twos in 3?" "One and one over" comes readily from the class that has cut out all sorts of shapes and divided them. The answer is written

$$\begin{array}{r} 2 \overline{) 3} \\ \hline 1 \text{ and } 1 \text{ over} \end{array}$$

$$\begin{array}{r} 2 \overline{) 4} \\ \hline 2 \end{array} \quad \begin{array}{r} 2 \overline{) 5} \\ \hline 2 \text{ and } 1 \text{ over} \end{array} \quad \text{and} \quad \begin{array}{r} 2 \overline{) 6} \\ \hline 3 \end{array}$$

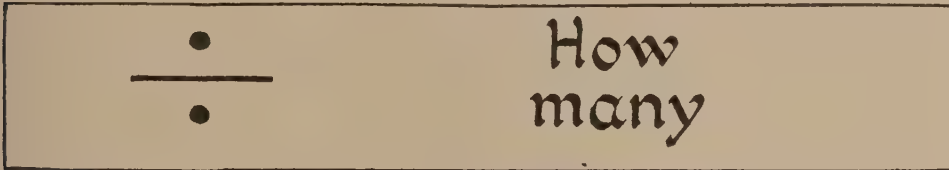


FIG. 78

The Division Sign

tables at any rate to 6×12 , so that they do not require to use a table book.

The Division Sign

The division sign $\div$ is not presented until later, although the teacher in her demonstrations to a group, or conversation to individuals, will give the idea embodied in the sign, viz., "How many?"

The teacher writes on the board a division sum $2 \overline{) 2}$, and she tells the group that this means a sharing or a dividing sum of how many twos in 2. "One," replies someone quickly. The teacher completes the sum

$$\begin{array}{r} 2 \overline{) 2} \\ \hline 1 \end{array}$$

and asks what table they can use to find the answer. "Twice times." But Christopher scorns the use of a table for such an easy sum,

are worked by the teacher, and the children. The teacher lets these sums remain on the board so that reference may be made to the answer form, if necessary. The children take sum slips, and are at once extremely busy (Fig. 77, *a* and *b*).

Sum Slips for Division

Both 77 *c* and *d* are carefully demonstrated by the use of stands of cotton reels, which can be seen by the whole of the section taking the lesson. In the case of the tens, and later on in case of the hundreds and tens, the number left over is placed over the number from which it is taken. Thus in the sum

$$\begin{array}{r} 1 \\ 2 \overline{) 36} \\ \hline 18 \end{array}$$

there is one 2 in 3, and 1 ten over. The 1 is

written over the 3. "How many twos in 16?" "8."

$$\begin{array}{r} 1 \\ 2 \overline{)39} \end{array}$$

19 and 1 over

$$\begin{array}{r} 11 \\ 2 \overline{)375} \end{array}$$

187 and 1 over

If the number left over be written between, or by the left top side of numbers, confusion

arises—because the statement is not sufficiently distinct.

When many sums have been worked, the division sign is shown and the children are told that it means—"How many?" Thus $32 \div 2$ means how many twos in 32; $67 \div 3$ how many threes in 67, etc. The sign and the words are printed in bold characters on a large sheet of cardboard and hung on the wall. (See Fig. 78.)

Divide 22 apples among 2 boys.



Sweets: $16 \div 4$



I give 48 buns to 4 boys. How many is that for each?

$$20 \div 4$$

$$24 \div 6$$

$$28 \div 4$$

$$66 \div 5$$

If there are 36 buttons for 3 frocks
How many has each?

FIG. 79

A Type of Division Sum Card to be given after the set sums have been worked

WORKING WITH MONEY

MONEY coins, their value, and sums based on money are included in the work of young children. But the money calculations do not, as a rule, exceed seven shillings. A larger sum is not required, as this includes all the coins which the teacher considers that the children should know, and is sufficient to provide material for the four rules.

Little written work is expected or done, but there is reference to money calculations during the daily oral period, cardboard coins being freely used.

The Money Card

The classroom "discovery" cards include a large cardboard on which are glued a cardboard shilling and the equivalent coins of a shilling, and on which are printed the word "shilling" and the symbols by which a shilling is signified. On Fig. 80 is written the number of coins that are actually glued to the cardboard. The words, of course, do not appear on the card. This analysis of the shilling forms the subject of a conversational lesson; and the children are shown, and they handle, the metal current coins. The coins are then collected, and they are arranged on a table in the order of value as on the chart.

"Which are the pennies, the sixpences, farthings? Which would you rather have, a sixpence or a halfpenny. Why?" These and many other questions are asked by the teacher. Sometimes a child is asked to be "teacher," and he selects the coins to be compared.

The card hangs on the wall for constant examination and for reference.

Occupations with Coins

Among the individual occupations provided in connection with money knowledge are the following—

(a) A card 9 in. $\times$ 8 in. is halved by a horizontal line. Near the top edge of the card are glued, at regular intervals, a farthing, halfpenny,

and a penny, and just under the horizontal line are placed a threepenny piece, sixpence, and a shilling. Under each coin is printed its name. The child has duplicate coins and words in a box to pair with those on card.

(b) A similar card, but the names are not printed on the cards. The child has to place the names without assistance.

(c) On a card is written, "Please change me." Under these words are fastened copper and silver coins arranged in uniform spaces. The child places equivalent coins under each coin.

(d) Tram and bus tickets are fastened in little groups to a card. The child places their value in coin by each group.

(e) A child has a little bundle of tram and bus tickets, secured by an elastic band. He arranges them on his desk according to price, finds the value of each group, and makes an addition sum. He writes the answer and places by it the cardboard coins.

(f) To miniature toys are tied little price labels. Six or seven are put into a box, and are used to play shop and make money sums.

(g) The black-and-white illustrations are cut from sale catalogues, stuck on cartridge paper, and coloured. For example, the sketches of kitchen furniture and china are all priced and placed in a box; the bedroom and sitting-room furniture are similarly treated.

Boots, shoes, gloves, and umbrella sketches go in another box. The whole collection can be placed in one large box for use by three or more children, who arrange the objects into their "rooms" and then make sums, using the prices, and coins if needed.

Shopping Cards

(h) Educational publishing firms now have very good shopping cards with sketches of familiar objects and with money within the children's range of knowledge and money

material. There are books dealing with the fundamentals of arithmetic which have most excellent shopping illustrations, and questions based on the illustrations.

Shopping and travelling games provide happy opportunity for money manipulations and knowledge, but the children require the constant presence of the teacher. If she does not

 shilling 1/- ^s 1- ^d 0	2 sixpences
	4 threepenny pieces
	12 pennies
	24 halfpennies
	48 farthings

FIG. 80

Money Card

take an active part in these games, there is plenty of excitement but not much education. The children should make the shop and its contents, or the railway booking office, or the charabanc ticket depot, the post office, or the market place and stalls, whichever of these may be selected for handwork and English projects or centres.

But in connection with obtaining coin value, the writer considers that the children of 6, 7, and 8 years should have full-size window samples which can be obtained from manufacturers or from local shops, and should deal with the *actual* things or imitations.

The Post Office Game

Used tickets are easily obtained ; so are used stamps which can be stuck with paste on full size envelopes made by the children.

Letters and post cards are written, stamped, posted, and delivered by the children, who buy all the necessities with cardboard coins. At Christmas, real letters and cards are written and posted, so that they are received from the official postman, much to every one's joy.

The Draper's Shop

With the full-size articles to be bought and sold, shopping assumes reality for the children. From a draper's shop come yards of the narrow paper on which ribbon is wound, and these represent all sorts and colours of ribbons. A pinewood yard measure is used when a " lady," or a " gentleman," asks for $\frac{1}{2}$ a yard of ribbon at 6d. a yard. Or " How much is this silk ? Half a crown a yard ? Please give me two yards," or " 1 $\frac{1}{2}$ yards," as the purchaser loves

to tease the seller, who has to make out the bill !

Price labels are written by the children, and pinned or pasted to the articles. The children are advised to look in all the shop windows and notice how the prices are shown. At the end of a shopping period, the children return to their tables with their purchases, and with pencil and paper calculate how much money they have spent, and how much they have left (if any) of the money teacher gave them to spend.

The Cashier's Desk

Scales and weights take a prominent place in the shop where real sago, rice, corn, peas, and beans are sold.

The teacher's table can represent the counter of any type of shop or office, but a folding screen picked up cheaply at a second-hand store, or made at a woodwork centre, makes a splendid cashier's box. In the central panel of the 3-fold screen a large square piece, at a level with the children's eyes or a little lower, is cut away. The child playing " cashier " stands behind the screen, and just in front of the " pay box." She or he has a supply of cardboard coins for change.

The children make their purchases and bring bill and money to the cashier. If a screen is not available, a large sheet of cardboard can be converted into a pay box, with a couple of scoring cuts to make the folds, and with the necessary hole cut in the central piece.

The children take turns in playing cashier, seller, and purchaser ; while the purchasers add up the money they have spent, the others deal with the money received, or the price tickets taken from articles sold.

PROJECTS FOR WEIGHING AND MEASURING

AT the commencement of their school career, the little ones had many enjoyable hours with apparatus for sense training, and by use of the special material for the exercise of the basic sense, have gained quite a fine distinction of weight.

When they were learning the component parts of ten, the children had balance work with the scales, so that when they arrive at weighing as part of their number work, they understand the idea underlying the process, and have only to be given the experience of appreciating the difference of dimension between 1 lb., $\frac{1}{2}$ lb., and $\frac{1}{4}$ lb. weights, and the relation between money available and the weight of any priced article obtainable for that money

More Shopping Games

Shopping assists to give this knowledge, which in many cases has been gathered from shopping for mother.

Sand should be kept in one large box, and match boxes in another receptacle, to be used by the children who are slow of comprehension of a half and a quarter. The match boxes are carefully filled with sand. The pound weight is placed in position on the scales. Opposite, in the weighing pan, the children put the match boxes one by one, until the pound is balanced. The boxes are counted, 12 being the total. The pound is replaced by the half-pound, and that is balanced by removing match boxes.

"How many taken? 6. How many left? How many for $\frac{1}{2}$ lb? How many for 1 lb? How many halves of 1 pound can you see? How many can you make? Christopher, tell us all about it"; and so on, the children conversing freely to teacher and each other.

The quarter is then taken. Halves—into two same parts—the word "equal" comes at a later period; quarters—into four same parts.

If the very elastic term, "Varied Occupations" or "Free Choice," appears on the time

table, individual children or small groups can, if they so desire, weigh and measure during that period, using any available objects suitable in size.

Real Measuring

Much measuring has been done with the strip of paper fastened to the wall, and with the number rods, so "measuring" is not a new term nor exercise for the children.

The three lengths, yard, foot, and inch, together with half an inch, constitute the extent of the children's formal lineal measurements, and these are learnt by story and illustration activities.

The Yard and Foot

The children are told of the measure based on the length of primitive man's arm, and they immediately stretch out an arm and compare its length with another child's arm. The word "yard" is given and written on the board.

But the arm measure was too long for the smaller skins the man had for exchange, and so he looked round for another measure. He chose the length of his foot. Each child takes off a shoe, places his foot on the floor, and puts a little chalk mark at the heel and another mark at the tip of the big toe, lifts his foot and sees his foot measure.

Still primitive man needed a shorter measure. This time he used the measure from the tip of a thumb to the first thumb-joint. The children bend a thumb at the first joint and listen while teacher gives the name "inch," which takes its place on the board under the yard and foot.

Staple Measures

The necessity for stability of measure is emphasized, and the yard of 36 in., foot of 12 in., and the inch are drawn on the board, and a

length of narrow ribbon paper pinned under each line. The teacher makes a discovery chart of lines, paper, words, and measurements, and hangs it on a wall.

A yard measure is fastened to the door or a wall, and the three feet are distinctly marked off by two lines, and the children are free to measure the length of anything they can carry to the measure. Shopping supplies the incentive to use the yard, foot, inch, and even half an inch.

Measurement based on the inch is provided by means of 12 in. rulers. Often the rulers supplied bear on their surface far too many details. Rulers are made of thin cardboard, and divided into one inch spaces. As soon as a child can accurately measure inches, the teacher indicates half-inches on a few of the inch ruled rulers.

Decorative Design

The children apply their knowledge to decorative design work, using coloured gummed

paper, which is cut into squares and oblongs of definite size. At first oblongs only are cut and these folded to form squares. Some of these squares and oblongs are folded and cut into triangles varying in size and shape. The children, with the three geometrical shapes, make very effective borders for friezes, picture frames, posters, walls of dolls' houses, and Xmas calendars.

The wall-paper for doll's house, and the background for the calendars, are also cut out to measurements by the older and upper section. For Christmas presents, jam jars and bottles are painted with "real paint," so the children like to believe, and the pretty coloured pieces of shaped paper are arranged and pasted on them.

The children are asked to measure and to cut pieces of wall-paper "any size you like." Then each child, doing this work, selects a box from teacher's big treasure box, and covers it, more or less accurately, and in the majority of cases decidedly "more." These children are of the 7-year and 8-year old group.

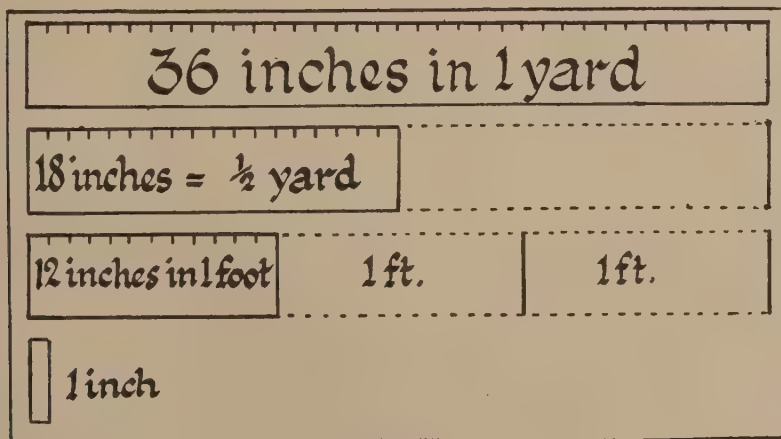


FIG. 81

*This Chart is intended to be drawn to exact measurements,
and used as a Wall Card*

TELLING THE TIME

PREVIOUS to the first lesson, the children have watched the action of the hands of the school clock and of the small clock brought by the teacher for class observation.

The children are asked to find out as much as they can during two days, as on the third day they will be required to talk about everything they have noticed concerning the clock, large and small hands, and their different rate of movement, the ticking, the numbers, and the space markings on the clock face, together with information obtained from inquiry at school and at home.

Talks About the Clock

The teacher's lesson, or rather conversational chat, follows; the teacher draws the children's attention to the position of the two hands on the real clock, before she and they discuss the clock face. For this she uses a large clock face, drawn on the blackboard, the hands being represented by two pieces of stiff cardboard, fastened to the centre of the face by a large paper fastener, or one of the large wooden clock faces obtainable from educational publishing firms. Each child has one of the small cardboard clock faces distributed to schools by a biscuit firm on application.

Towards the end of the lesson period, the children look at the real clock to note the little space travelled by the hour hand, and the larger space travelled by the minute hand. They count the minutes spaces traversed, and thus know the time occupied by the lesson, and they discuss how many more minutes must pass before the hour hand stands over the next hour number. They may be ready to tell the teacher the relation of the time passed to the hour space, e.g. nearly half an hour, or quarter of an hour, or just past a quarter of an hour.

It depends naturally on the mental age of the class taking the lesson, which is by no means so easy for the children to understand as adults generally imagine.

Clock Stories

Having been told the meaning of "o'clock," the children quickly apply the correct significance to "... to ... o'clock" and "... past ... o'clock." The story of the invention of the clock, with the story of its predecessors, the sun candle, and sundial, is included in one of the language periods. (See also Fig. 15, p. 158.)

Apparatus for Telling the Time

(a) On a sheet of plain exercise paper, the teacher draws four clock faces, each indicating a different time-phase, the hour, half-hour, quarter past, and quarter to an hour.

(b) On another sheet are drawn four clock faces, these showing any time other than that marked in (a). On each of a number of small oblong slips of paper marked "a" or "b," is printed with hectograph ink one of the times shown by the faces.

Then a quantity of (a) and (b) clock faces, and of the slips, are taken off the hectograph jelly, and placed in a box ready for the children, who take an (a) paper and on it arrange the "a" slips. This being passed by teacher, who puts a test question to each child, the (b) set of clock faces is completed by slip placing.

The next step consists of a writing exercise without help. The child looks at one of the faces on (a) and then writes on a piece of paper the time he considers the face shows. He deals with each time-phase and takes the result to teacher.

Setting Down the Time

(c) On each of many pieces of paper is written a time-phase, or many time-phases may be written on a long paper slip. The child's task is to take six pieces of paper—or one long slip, or a sheet of writing paper—and to draw a clock face for each time, the hands pointing to the time indicated on the paper to which the child has reference.

APPLICATION OF NUMBER TO HANDWORK

THE application of handwork to number has been dealt with during the whole of this article, and endeavour has been made to show how essentially handwork is a vital part of discovering and of learning number processes, whether they be notation or numeration. The type and quantity of apparatus, and of handwork media, have also received notice, the use of apparatus being included in "hand" work.

Number Inseparable from Handwork

Consideration of the application of number to handwork soon convinces teacher that number is inseparable from handwork, whatever the medium employed, the object made, or the capacity and constructive knowledge of the child may be. The usefulness of handwork in connection with number has its limits, as it is a temporary aid, discarded by the child when he has had the necessary repetitive arithmetical experience in any stage of number work, or removed by the teacher when she considers a child is unduly retaining its assistance at any particular point.

Number, on the contrary, is never abandoned. It may, and very often does, enter unconsciously into the calculations of a child's construction of "toys" and all the details appertaining to the miniature things made.

Unconscious Use of Number

A child papers the kitchen of the doll's house. He wants one long strip of paper, or three short strips, for the three walls. He makes a garden seat, using match boxes and a piece of thick paper or thin cardboard. He produces a most satisfying garden scene, using sticks, beans, and discs. He furnishes a tiny room in a boot box. Older children make a cave or a lake-house of primitive man. In each of these activities, a definite number in units, or in quantity, has been used, but the children have concentrated

on the construction and been unaware of having muttered or thought "one, two, three, many lots, a bit, few, more, big, small," etc.

Even the Tiny Ones

The tiny tots in their "busy-ness" are dealing with quantity, volume, length, or "counting" all the time. The apparatus they use embodies the consideration of number, or the teacher definitely introduces one or other of the many possible number experiences; or the children voluntarily associate number names to anything with which they are playing, sometimes repeating the number jingle that makes the biggest appeal, and that jingle most frequently is "one, two, buckle my shoe," etc., as actions accompany each couplet and so impress the words.

Geometrical Shapes and Design

For the children ranging in age from 5 years to 8 years, design in various media plays an important part in the handwork, and design requires number calculation. The patterns formed by cardboard geometrical shape and coloured pencil depend on the arrangement and re-arrangement of one, two or more shapes, and in repetition designs with these particular shapes the number has to be very exact. So many paper forms to be cut out and arranged to decorate a given space compel number interest; and it is quite conceivable that sometimes the space to be decorated has first to be measured and cut from plain wall-paper or poster paper. (See Fig. 18, p. 31.)

Construction of Group Models

The construction of group models appeals to the older children. The subject and the media being selected, there follows discussion *re* size of background; foreground to fit and suit background; sizes and number of boxes, if any; size and shape of trees, hedges, palings, house,

cardboard figures of people and animals, seats, market stalls; with a further determination of the size and quantity of articles to be sold.

Then also there is the post office door, window, counter, telephone box, telegram forms, box to hold postal orders, book to contain stamps, and so on, without ending the list of possible and probable models found in one or other of the schools for young children.

Toy Making

The many folds in paper, and the cutting at a certain number of points and along a given number of lines, or rather folds, call number into evidence and use. The toy making from coloured paper squares folded into 8, 12, or 16 squares, once far too prominent and mechanical among hand activities, now occupies its properly adjusted position. (See *Handwork Section*.)

The seven-year and eight-year-old children apply their knowledge of inches, half-inches, and quarter-inches in a very practical manner, for they assist to produce charmingly and yet

simply decorated jam pots and vases, and they certainly make delightful and useful articles from raffia and coarse canvas. The size and shape of the thing to be made are determined in paper cut to measurement, and then the pattern is applied to canvas. A selection of pretty raffia; simple effective stitches based on spaces "under" and "over" so many rows of this colour, so many of that; and the result is a thing of joy to the children. Knitting involves number in its pretty pink or pale blue meshes for the reins and the humble kettle holder; and dolly's charming outfit demands exactitude.

The Fascination of Number

"Number is most uninteresting and exactly difficult," says someone. "Not by any means," is the reply. It is just a question of approach. Number, or better still number taken from a broad comprehensive standpoint and expressed as "arithmetic," can be made to taught and to teacher one of the most likeable subjects of any school's curriculum.

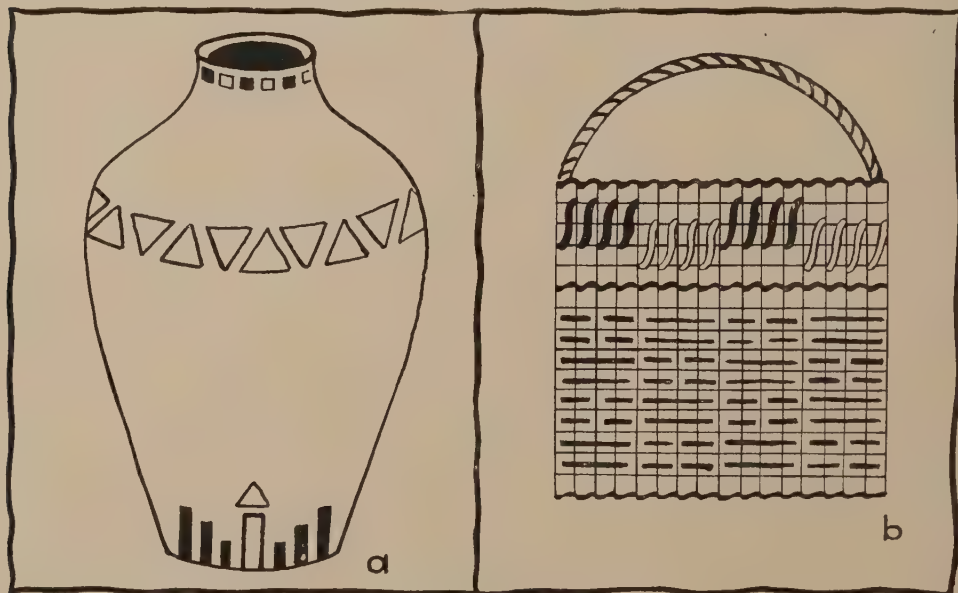


FIG. 82

Handicraft Work in Connection with Number

A SINGING NUMBER GAME

KING TEN

* The question and reply of each pair of Numbers are sung to first eight bars.

The dance of each pair to last eight bars.

Remaining bars only sung once by all Numbers together.

The musical score is written for a voice and piano. It consists of three systems of music. The first system has a vocal line and a piano accompaniment. The vocal line begins with the lyrics: "Num - ber Ten, so fine and grand, King of the Num - bers, here I stand; Ev' - ry one must One am I, so straight and fine, But I must find my part - ner, Nine. Nine am I, One I am Two, I shall be late, If I can't find my part - ner, Eight. Eight is my num - ber,". The piano accompaniment is marked "Lively". The second system continues the vocal line with the lyrics: "bow to me, Come be - fore me on bend - ed knee. All the num - bers here are we, wants me then, So we will dance to - Num - ber Ten. Num - ber Two." and includes an asterisk (*) above the staff. The piano accompaniment continues. The third system continues the vocal line with the lyrics: "Dan - cing now so mer - ri - ly. We must part - ners find, and then Kneel be - fore King". The piano accompaniment continues.

Num - ber Ten, so fine and grand, King of the Num - bers, here I stand; Ev' - ry one must
One am I, so straight and fine, But I must find my part - ner, Nine. Nine am I, One
I am Two, I shall be late, If I can't find my part - ner, Eight. Eight is my num - ber,

Lively

bow to me, Come be - fore me on bend - ed knee. All the num - bers here are we,
wants me then, So we will dance to - Num - ber Ten. Num - ber Two.

Dan - cing now so mer - ri - ly. We must part - ners find, and then Kneel be - fore King

Num - ber Ten. One, Two, Three, Four, Five, We are ver - y much a - live, Five, Six,

Seven, Eight, Nine, Where's your part - ner, where is mine ?

* Dance

Eleven children are required to play the game, but there can be as many groups of eleven as the class permits.

One child represents Number Ten.

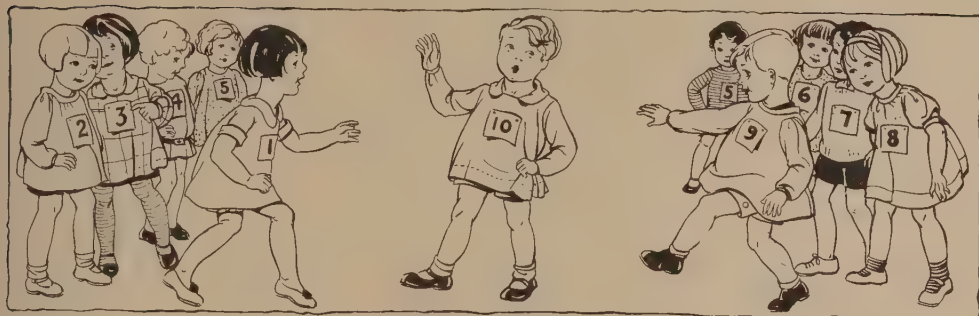
The other children form two sets, A and B

A represents Numbers One to Five, and

B represents Numbers Five to Nine.

Each child wears a card bearing his Number.

The children form a ring, with Number Ten in the centre.



KING TEN

Dancing now so merrily,
 We must partners find, and then
 Kneel before King Number Ten.
 One, Two, Three, Four, Five,
 We are very much alive,
 Five, Six, Seven, Eight, Nine,
 Where's your partner, where is mine ?

(Children divide into their two sets, and stand in two rows, facing one another, Number Ten standing in centre, thus—)

Set A.	1	2	3	4	5
			10		
Set B.	9	8	7	6	5

A. ONE : *(Steps forward and sings.)*

One am I, so straight and fine,
 But I must find my partner, Nine.

B. NINE : *(Steps forward and sings.)*

Nine am I, One wants me then,
 So we will dance to Number Ten.

(One and Nine bow to one another, step towards one another, take hands, dance down centre, loosing hands just as they are passing on either side of Ten. They dance back to Ten. They bow to him, and he to them. Side by side, they each kneel before him on one knee.)

A. TWO : *(Steps forward, sings.)*

I am Two, I shall be late
 If I can't find my partner, Eight.

THE PRACTICAL INFANT TEACHER

B. EIGHT : (*Steps forward, sings.*)

Eight is my Number, it is true
I always dance with Number Two.

(Two and Eight do as One and Nine did, loosing hands as they pass on either side of Ten and the kneeling Numbers. They then kneel together, near first couple, thus beginning to form circle round Ten. Kneeling Numbers clap while others are dancing.)

A. THREE : (*Sings.*)

I wish to dance, I'm Number Three,
But partner Seven, where is he ?

B. SEVEN : (*Sings.*)

Here am I, so all shall see
Seven dance with little Three.

(They dance as former couples, whom they join.)

A. FOUR : (*Sings.*)

Partner Six, oh, dance with me,
Or Four will quite unhappy be.

B SIX : (*Sings.*)

Oh yes, Four, I'll dance with you,
For Number Six likes none but you.

(They dance, and join other kneeling couples.)

A. FIVE : (*Sings.*)

Number Five, that is my name,
My partner, his is just the same.

B. FIVE : (*Sings.*)

And we will dance together, oh,
For Fives together always go.

(They dance together and complete circle.)

5 & 5 1 & 9

10

6 & 4

2 & 8

3 & 7

NUMBER TEN : (*Sings.*)

Oh, I'm King Ten, just look at me,
With all around me on bended knee !

(Others all jump up, dance round him in their couples, singing.)

We'll kneel no more ; we're join'd, and then
We're worth as much as Number Ten !

(They dance off, followed by Number Ten.)

LANGUAGE TRAINING



PLAY WAYS IN LANGUAGE TRAINING

LANGUAGE as a means for the expression of thought does not appeal, at first, to the little child in the Baby Room. All his interests are centred round some activity. He wants to be doing and making, and it is through movement and creative efforts that he finds he can best express his interests and thoughts.

He Wants to Talk

But physical movement and occupations with play material are not the only ways in which a child learns from contact with his more vigorous companions. The normal healthy child, full of activity, soon wants to talk about what he is doing, what he is making. Perhaps he has built an engine and some trucks with his bricks, and is driving his toy along the table or the floor. As he plays with it, it becomes more and more real to him. Soon he begins to imitate the puffing of the engine, or the letting off of steam. Now he looks for someone to share in his pleasure. He is proud of what he has made and wants to talk about it, so he invites his neighbours to look at his train, see what it can do and where it can go. This leads to discussion, explanations and happy conversation among the children, into which even the timid child will eventually be drawn.

It is at this stage that consciously or unconsciously the child begins to realize the need for, and the use of, language as a means of expres-

sion. Ability shown in the use of speech, however, varies considerably in different children. Some little ones speak in isolated words or disjointed sentences, such as "Engine—look—puff." Children should be encouraged to talk, and normal children are usually ready to do so. Freedom from set lessons or a set time-table in the Baby Room makes it possible for conversation among these little ones to be without restraint. Often adults look upon this as chattering, and speak of it in a very disparaging way.

The Foundations of Fluent Speech

It must be remembered that no progress can be made unless there is practice, and a child who says little when he is young is very unlikely to become a fluent speaker when he is older. Let the children talk together over their play-material; let them bring from home their little pieces of news and talk about what they have seen and done day by day. This so-called chattering has a double use, for it also helps us to discover in what a child is most interested, and what subject happens to be most popular with him at the moment.

Constantly in this free conversation words are mispronounced, grammatical mistakes are made, sentences are put together badly. Accept all that a child says, but if possible *repeat it at once correctly* so that he may hear the right phraseology. The child should not be asked to

repeat this again and again. Such a method would most certainly kill all desire for conversation. It must not be forgotten that children are very sensitive, and what to an adult may seem amusing and funny in a child's remark is really a serious matter to the speaker.

It is best always to take what is said in a perfectly natural way and not laugh or smile at it. If the child notices any signs that he is not being taken seriously, he is likely to become self-conscious and diffident; and either he tries next time to say something to produce a laugh, or else he will be very disinclined to say anything. Both states are very undesirable and should be avoided. Tact and patience are constantly needed, especially with children who hesitate and require a long time in which to say anything.

Opportunities for Speech Training

All children, whether they are fluent or hesitating speakers, must be trained in the use of their mother-tongue. The foundations for this will be laid in the Baby Room. Gradually the child's vocabulary will be increased: he will begin to notice correct forms of speech: his ear will be trained to distinguish between right and wrong pronunciation of words; he will be shown how to conquer speech defects; he will begin to realize how useful speech is in the expression of thought.

Our opportunities for accomplishing this will be—

A.—In the informal talks between the teacher, the individual, the group, or the class.

B.—In the periods given to narrative work, such as the telling of stories.

C.—During the time the child is listening to, and memorizing, nursery rhymes and little poems.

D.—During the song, game, and "let's pretend" activities.

E.—During special speech-training exercises, which have been planned to overcome some physical defect, or to help to correct bad pronunciation.

Informal Talks

Although much informal conversation will be carried on between children and teacher through-

out all the play activities, it is a wise plan to set aside some time during each week when more general conversation can take place. The topic must not be left to chance; it should centre round the child's interests.

A little child will talk most freely about something which he enjoys and with which he is quite familiar; and at this age it is likely to be some aspect of home-life. He knows what Mother does in the home; he has watched her when she has been cooking, washing, scrubbing, sewing, making beds and setting the table for meals. He has watched his Father also, when he has been digging in the garden, using his saw, hammer and plane, and cleaning his bicycle. He has often gone with his Mother to the shops and knows what can be bought at each one. Or he has been with his Father to the farm, out into the fields, to the railway station, and perhaps has ridden frequently on the motor-bus or tram-car with him.

What type of home-life the child knows most about will depend upon the kind of home from which he comes. What he knows about the world around the home will depend upon whether he belongs to town or country. Of one thing we may be certain, and that is: he will repeatedly refer to home in his play and in his conversation.

Beginning with a Small Group

Where the numbers in the Baby Room are large, it is not often practicable to begin an informal talk with all the children. The results are much more satisfactory when the talk begins with a group. Before very long, other little ones may want to join in, until in the end most of the children are taking part.

The screen dolls' house, referred to in the section on "Sense Training in the Baby Room," is most useful in these informal talks, for it makes an excellent background to the activities of home-life. In addition, certain properties will be needed, such as a Baby Room table and two or three chairs; a wooden box painted black and set up on one end to represent the stove; a little broom, dust-pan and brush, and a duster; some cups and saucers and plates; a washing bowl and a flat iron; and any other household goods that can be used for real

or make-believe activities. All will not be put out at the same time. Choose one at a time, and keep to that as long as the interest in it lasts.

Mother's Work in the Home

The choice of the occupation will most likely depend on the day of the week. Most children will associate Monday with washing day; and if this is to be the subject some introductory talk

are ready, the other children leave their paper work and begin to question "Mrs. Brown" and her helpers. The questions probably will include some such as "Is the tub ready, Mrs. Brown?"; "Have you got some soap, Mrs. Brown?"; "Is the water hot?"; "Did you sort the clothes?"; "What will you wash first?"

To each of these "Mrs. Brown" or her helpers will reply. When the actual washing begins,

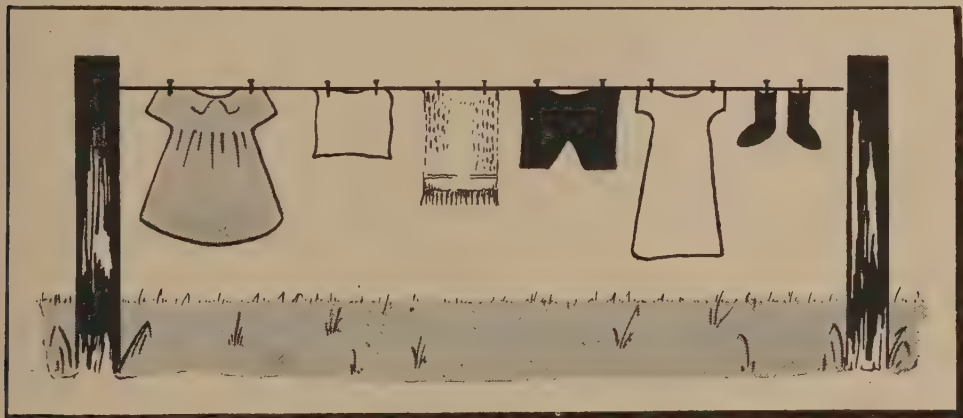


FIG. 1

Frieze for washing Day. Make sky from blue paper, foreground from green, and clothes from paper of any colour. Posts are two pieces of brown paper

must take place before the actual preparations for washing the doll's clothes. Let the children describe what Mother does on washing day at home; what she has to get ready and how she sets to work.

When the group or class have told all they know, some of the children should make the necessary preparations in the doll's house. This is a task for which every one will want to be chosen, but since that is impossible if the group is a big one, something must be found for the others to do. From pieces of wall-paper they could tear or cut the shapes of different garments, which will presently be pasted on a long strip of paper on which have been drawn the posts and clothes-line for a washing day frieze. (See Fig. 1.)

When the little workers in the doll's house

the little onlookers can help the workers by singing this little song to them—

*Rub, scrub, rub-a-dub-dub !
The clothes to be washed must go into the tub.
Soap-suds, and water quite hot
Will quickly get rid of the dirt and each spot.
Rub well, make them quite clean :
The clothes that we wash must be fit for a queen.
Rinse, wring, hang them to dry.
The sun will shine on them, the wind blow them high.*

A Simple Tune

Choose a simple tune for the words, such as an adaptation of "See-saw, Margery Daw"—

| d : - : - | s : - : - | d : d : d | s : - : s |
| d : d : d | r : m : f | m : d : d | d : - : - ||

Let the little singers pretend that they also are washing clothes and imitate the movements of the washerwoman.

Little Ones Soon Tire

The younger the child, the less likely is it that he will want to stay for long at one particular piece of work. So while "Mrs. Brown" and her helpers are finishing their task, the other little ones could finish the washing day frieze for their room, or make similar little pictures for their own little brown-paper books.

While every one is busily occupied, plenty of happy conversation will be heard. This should be encouraged. Not only should the children want to show the teacher what they have done,

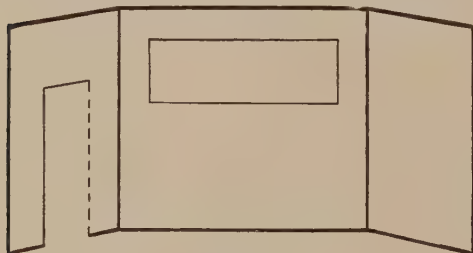


FIG. 2

Screen Doll's House Made from Cardboard

but their neighbours also can be invited to look. This is our opportunity for helping pronunciation and speech, and it is a wise plan to take note of words which are frequently mispronounced, so that the difficulty can be rectified in the special speech defect exercises.

On fine days, put up the clothes-line in the playground, in order that the children may see the effect of sun and wind on the wet clothes. If this is not possible, hang them in the corridor or classroom. Washing real dolls' clothes with hot water and soap is such a delight to all children that the demand for this occupation will probably be repeated again and again. It can be done as part of the individual play-work, but if we want to take another informal talk on this topic, we must vary our method.

A Different Method

This time we will use a model. Here are two that are simple to make and effective to use—

1. Take a good-sized cardboard dress-box and cut away the sides from the box and the lid. Now cut the top of the lid in half by halving the two longest edges. Hinge these parts, one on each side, to the base of the box. (See Fig. 2.) A wide piece of tape, gummed and placed along the length of the part to be hinged, or a firm piece of cartridge paper pasted and placed into



FIG. 3

Figure for Washing Day Model

position, will make the firmest hinges. The back and side walls of a room have now been made. To make it gay and attractive paste some wall-paper on the walls. Cut out a window and cut a hinged door to make the model look more realistic.

Furnish the room as a kitchen. Building bricks and cardboard boxes can be adapted easily to make a table, chairs, fireplace, etc. Some of the older "babies" might help with this. The mother who works in this kitchen

will be represented by a doll—one of the wooden Dutch doll variety is the best, because it can be made to stand. If no doll is available, cut a cardboard figure of a woman at the wash-tub. (See Fig. 3.) Small pieces of cotton material

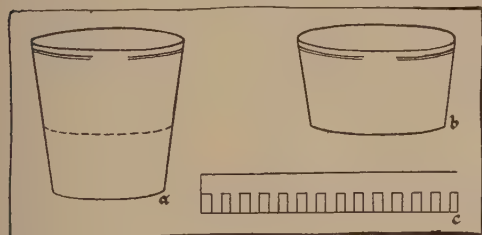


FIG. 4

Cream carton showing (a) line to be cut, (b) cut carton, (c) paper strip for fastening new base to carton. Paste cut section to base, plain section to side of carton

might be used for the clothes, and the tub can be made from a cream carton if the lower part is cut away and a new base added, so that the proportions of the carton look more like those of a wash-tub. (Fig. 4, *a* and *b*.)

Set up this model before the children and let them talk about it. They will have much to say about what they see in the kitchen, what the mother is doing, how she will proceed with her washing day, the clothes that will go into the tub, the best place to put them to dry, and so on. The little washing day song could be sung again by every one.

Show various dolls' clothes, to find out if the children can say the names clearly. Then those who are still interested in this subject could each try to make a dolls' house from a piece of stiff brown paper folded as in Fig. 5, *a* and *b*, and then opened out as in *c*. Match-boxes, building bricks and a variety of odds and ends will be used in the furnishing. If table, floor, and shelf space in the class room is limited, the little houses will have to be put away at the end of the day. They fold up flat and take up very little cupboard space, so they can be stored and used again and again, even if the furniture cannot be kept. Most little children prefer to make new furniture from their materials each time, and it is interesting to note how such work improves.

Hanging Out the Clothes

The second model represents the clothes being hung up in an open space such as a yard, a garden, or a village green. For this the best foundation will be a slat-frame. This is made from lengths of builders' laths. The narrow strips of wood or laths can be bought for a few pence from any builder. If they are very rough, smooth them with some glass-paper. Saw them the required length (3 ft. is a very useful length), and nail them on to a piece of thin board, leaving a space the thickness of a piece of cardboard between each lath except the two last.

This forms the foreground of the model (see Fig. 6), and into the spaces between the laths will be placed the various figures and objects cut from cardboard. Between the last two laths leave a space equal to the thickness of two laths. Into this space the frame for the background will fit. The frame is made from four pieces of lath, and to this the paper background is pinned. Mix some blue water-colour paint with water and use it for the sky of the background. Put it on with a small piece of sponge instead of a brush, so that the surface can be covered quickly. When it is dry, add some hills

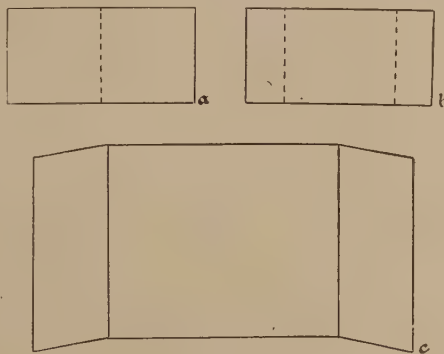


FIG. 5

as in the little sketch in Fig. 7. Then put trees and houses towards the back of the foreground, and in the front set up a clothes-line and posts. Two holes cut some distance apart, with a bit-and-brace, will hold two posts made from wooden skewers.

Using the Model

Show this model to the children. Let them suggest who live in the houses, what work is done there, what the posts are for. Put up the clothes-line and let some children put into the

model various little figures cut from cardboard. Some fashion-plate advertisements, mounted on a stiff background, do admirably; but one of the figures must represent a woman hanging up clothes. (See Fig. 8.)

Probably only a few children will come to

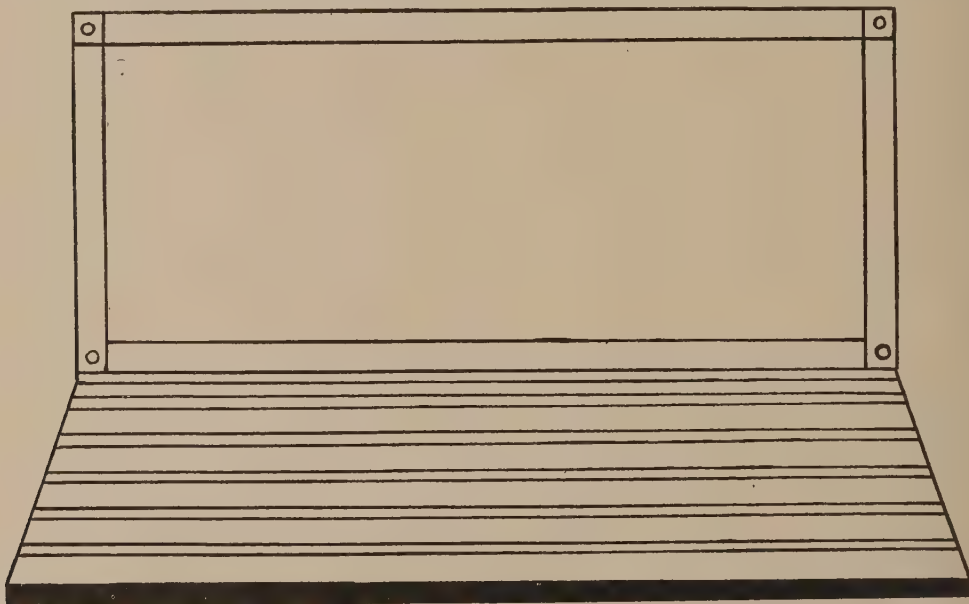


FIG. 6

Slat Model Frame

FIG. 7

Background for Slat Model

look at the model at first. Their remarks are sure to attract the others, and since all will want to make something and say something about it, a large section of the group can be employed in making clothes for the line from doubled paper. These will be hung on the clothes-line, and each little worker can tell the others what she is putting there. When the line is full, pile the rest of the garments by one of the posts. Leave the model in the room for some days. It will be a continual source of interest, and a topic of conversation both with individual children and small groups.

Other subjects for informal talks suggested by Mother's washing day are, "The Wind," and "The Baby."

The Wind

The most suitable time to take such a talk would be after a windy day, when the little ones have felt and seen what the wind can do. They know how quickly wet clothes dry on a windy day. Perhaps they have noticed, also, how quickly pavements and roads dry after a shower when a strong wind is blowing. There will be so much to talk about when once the subject has been introduced. Probably the best method for doing this will be to show a picture such as "Diana of the Uplands." In this even little children can see how the wind is blowing the girl's skirts and hat. (See also Fig. 2, page 135.)

The feeling and movement of wind is most evident to them and makes them remember some of the things the wind did to them as they came to school. They will talk about hats being blown off, leaves blown along the ground, the swaying branches of the trees, the smoke from the chimneys, the dancing clothes on the lines in the gardens and yards, the dust, straw and paper blown about in some streets.

When asked if they have seen the wind, children invariably reply, "Yes," but when asked to say what shape and colour it was, they begin to realize that it was only what the wind *does* that they have seen. Recite to them Christina Rossetti's charming little poem, "Who has seen the Wind?" and then let them repeat the following little rhyme, which can be sung to

an adapted form of the tune of "Here we go round the Mulberry Bush"—

*I am the wind, I can blow, I can blow.
High on the church see the weathercock go.
Clothes on the line I will blow very dry.
Kites I will toss right up in the sky.*

Ships spread their sails and dance over the sea :

*Wind, blow them back again safely to me !
Hold on your hat lest I blow it away.
Put on your coat on a cold, windy day.*



FIG. 8

Figure for "Hanging up the Wash"

Activities

Now let some activity follow the talk and song. Let small groups of children pretend to be the wind, and in turn run forward to say what they will do. Thus the first group could run out and say, "Ooooooo!! We are the wind. We will blow off your hats!" The other children might reply, "Please, dear wind, don't do that." The next group could say, "Ooooooo!! We are the wind. We will blow your clothes dry," and the reply might be "Thank you, kind wind, that will help our work." Another remark and reply could be, "Ooooooo!! We are the wind. We will toss the kites high!" "Please, dear wind, blow them down again soon." Each group representing the wind should in turn run quickly about the room making a windy sound with the "Ooooooo!!"

Further informal talk will take place when pictures of the wind's work are made by the children in their little books. A triangle of paper and a few chalk lines quickly make a ship. A brown chalk tree trunk and little pieces of green paper, or green chalk marks, to represent the falling leaves, make another picture. As each little worker makes his picture, he will want to talk about it, and again we have opportunities for helping him to do so correctly.

The Baby

There should be a large rag doll in every Baby Room, and a cradle into which it can be put to bed. Looking after this doll is likely to be a very favourite play, and, if a number of children want it at the same time, it becomes necessary to find something that will do as a substitute. A piece of newspaper rolled up, with a gay strip of wall paper wrapped round it, makes a useful doll for any little child. A cardboard box serves as a cradle or push-cart, according as to what is wanted at the moment.

As soon as some children are provided with these dolls, "visiting" will begin. It is extremely interesting to listen to what is said, and from that the informal talk can be built up. Ask all the little mothers and fathers to bring their babies to be admired. Each will say what the baby is called, what it does, what the little

mother will do for it, and so on, so that a number of remarks will be given such as, "My baby is called Betty," "My baby can smile," "I must wash my baby's face."

Ask the children to pretend it is time for their babies to go to sleep, and sing the following little verse as a lullaby—

*Hush-a-bye baby, shut both your eyes,
Daytime is ended, dark grow the skies;
Daisies are sleeping, little birds too,
Go to sleep, baby, while mother rocks you.*

These words can be sung to any tune set for the nursery rhyme "Hush-a-bye Baby," and while they are being sung, the little mothers rock their dolls in their arms or in cradles.

Subjects for Conversation

The preparation of the cradles is a subject also for conversation. A good supply of cardboard boxes will be wanted, so that each child may choose the one best suited to her needs. Reasons for rejecting some will be given, such as, "This is too short," "That one is too long," "My baby is too big for this cradle," and so on. Next, let the children discuss what is wanted for the cradle, and the bedclothes of the one belonging to the Baby Room might be examined first. As each article is shown, the children give the correct name: blanket, sheet, pillow, mattress, etc. Let them also say what is their use.

It will not be possible to furnish the box cradles so fully. Let the children suggest what they could use instead. Here again is an opportunity for general conversation in which every one will take part. Discuss and compare the suggestions, and choose the most suitable ones. The result may be that the cradles will have only a pillow made from a roll of white paper, and a gay coverlet made from a piece of bright wall-paper, but these simple things satisfy little children. Their imagination supplies what is lacking in reality.

Let the little mothers pretend to take their babies for a walk. Some possibly will turn the cradles into little carts, which they call push-chairs. As each mother returns from the walk she should be encouraged to talk about what she has seen and where she has been.

Little boys are often as fond of this kind of play as little girls, and often too they will play together at "keeping house." Here is another opportunity for general conversation between children in small groups. It is almost certain to be free and natural, because action and speech are connected all the time. As soon as little ones begin to play house, they will want

A general talk about shops makes a good introduction, the children describing the kind of shop they see coming to school, those to which they most frequently go with their mothers, and those that they like best to visit. Some of the names are likely to be mispronounced, and here is an opportunity for correcting mistakes. The names of the goods for

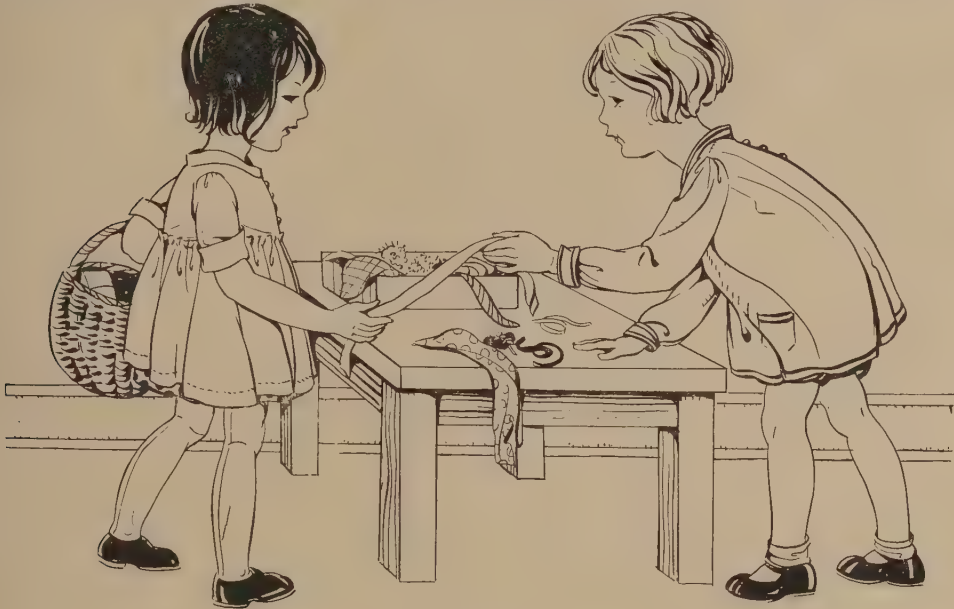


FIG. 9

The Draper's Shop

to go shopping. Let us provide ways and means for satisfying this wish.

Shopping Games

Some suggestions for individual play with shops have already been mentioned in the section on *Sense Training in the Baby Room*. The idea may be developed further, and this is possible when the screen dolls' house is used (page 26). It is not essential to have this piece of play-furniture; one or two of the little tables in the room can be shop counters on which goods for sale are displayed. The screen house, however, makes play much more realistic, and consequently encourages more fluent conversation.

sale may also need to be corrected, and the names of unfamiliar goods can be taught if specimens are available to show the children.

A Draper's Shop (Fig. 9)

Collect specimens of as many different kinds of materials as possible, such as lace, ribbon, print, gingham, flannel, velvet, silk, and also a number that could be grouped under the names of "cotton goods" and "woollen goods." This informal talk will probably develop into a sense-training play.

The children, at first, will name the various materials, and play that the teacher is the shopkeeper from whom they can pretend to buy

"a yard of lace," "two yards of flannel for my baby," and so on. Then, with eyes shut, they can take a piece of material from the heap and, with their eyes still shut, say what they have found. "I am holding some lace," "This is a piece of ribbon," "Here is some flannel," are examples of the suggested replies given by the

we should never demand from the children a method which we should never think of using ourselves.

Assistants and Shoppers

The various materials can now be put into the draper's shop. Two or three assistants pro-

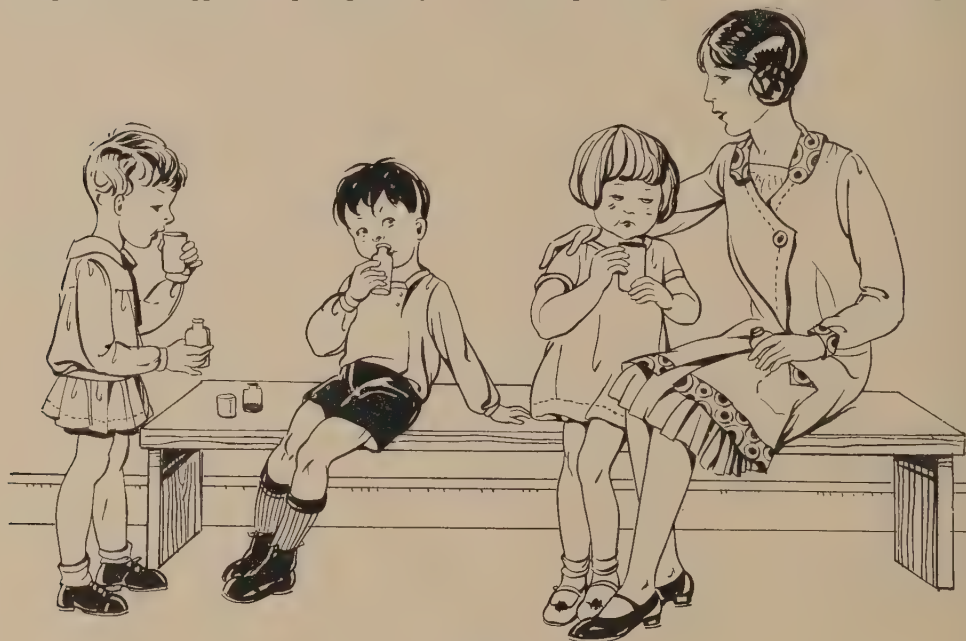


FIG. 10

The Smelling Game

teacher when the little child has said, "Lace," "Ribbon," "Flannel."

Next, the children can ask one another to pick out some special piece of material with their eyes shut. One child gives the command such as, "Mary, find a piece of velvet." Mary then must feel the goods until she draws out the article that she thinks is correct, saying as she does so, "Here it is," or, "This is a piece of velvet." As little children always want to reply in single words, here is a method that will begin to make them familiar with a more complete form of reply. Great care must be exercised that the answer does not develop into a stilted remark. That is most unnatural, and

bably will be wanted, and the other children who are anxious to take part in the play become the customers. The arrangement of the shop calls for discussion between the shopkeeper and his assistants, and the method of serving customers may also be discussed. Although the usual phraseology of the shop-assistant may not seem quite suitable to suggest to little children, it is possible that some of them may have noticed such expressions as, "What is your pleasure, madam?" If such a remark is suggested by the children, let them use it, otherwise let them talk to their customers in their own way, provided they always ask politely for what is wanted.

The Grocer's Shop

For this, a variety of commodities from the grocer's should be shown to the little ones first. Small quantities of lentils, rice, tapioca, ground rice, sugar of all kinds, tea, coffee, cocoa, etc., might be put into saucers and set on the table for the children to examine. Their senses of taste, touch, and smell will be exercised in recognizing the different things, and an interesting sense-training game for testing the sense of smell can be devised (Fig. 10).

Put some of the strong smelling substances, such as various spices, coffee, cocoa, into separate little jars or bottles for the children to smell. The game can be played best if the group is small. If many want to take part, it may be advisable to suggest that some could play it another time, otherwise they may have to wait so long for their turn to smell the contents of the jars. In this way the whole class will have an opportunity of playing the game. Test the children's ability to recognize the various goods by their smell, by asking for some particular thing to be brought forward. Thus, "Johnny, bring me the jar with nutmeg—coffee—ginger," etc. As the child selects each he says, "This is nutmeg," "This is coffee," and so on.

As has already been suggested in the section on Sense Training, the little sand trays make excellent individual grocer's shops for giving practice in incidental weighing and measuring. It would be very difficult to supply real goods

for a large grocer's shop, but most little children will play shop very contentedly if they are supplied with various tins of different shapes and sizes that hold make-believe goods. They may like to have the large sand tray and use its contents as the different commodities. A wooden spoon serves as a scoop, a small bucket the scales, and the making of screws of paper for holding the goods will be attempted.

Florist's Shop

Children who live in the country can find a variety of flowers for this kind of shop, but town children will have to supplement their supply with pictures cut from seed-merchants' catalogues, imitation flowers, and paper flowers.

Colour-matching exercises should be connected with it, and also the little sand-tray gardens mentioned in the Sense Training section. A practical result of a talk about the florist's shop should be a desire to plant mustard and cress, make saucer gardens, keep carrot-tops in water to watch them sprout, plant bulbs in bowls in the autumn, and take a greater interest in all Nature Talks and activities connected with them.

Similar methods are suitable for informal talks about all the other home-life activities. Gradually the children's attention will be directed to the interdependence between the workers in the home and those outside the home. By doing this, there will be a broadening of sympathy and a widening of interest.



FIG. 11

Growing Plants for the "Florist's Shop"

STORIES FOR LANGUAGE TRAINING

WHEN and how does a little child's interest in stories begin? As soon as he gives life and personality to the inanimate objects with which he plays, we may say he has begun to show the first signs of story interest. In other words, his imagination has begun to develop. A walking stick becomes a prancing steed; a ball a strange animal full of action; mud-pies are delicious confectionery; rain-pools are seas; and a piece of wood the most fascinating companion. The child has entered the realm of fancy.

Stories help him to penetrate farther and farther into this realm. They show him scenes and events that are new and strange to him. This is a never-failing delight, and as he grows older there is an increasing desire and need for more stories.

Ready for the First Story

While he is very young the child shows little interest in continuous narrative. At the age of two years he usually is still busily employed in finding out all that he can about his environment. This necessitates the asking of questions. These become more and more frequent, and soon he demands more details in the answers. The word "why" is constantly on his lips. He wants someone to tell him what his toys "say" and "do," and if the information is not quickly forthcoming, he will answer his own questions about them. At first he is satisfied with such a remark as, "Puff, puff," said the little engine, "I will pull the train up the hill." This he will ask for over and over again, often repeating it to himself while he plays with his toy engine or the one he has built from his bricks.

Then suddenly he demands to be told more about his engine. As soon as this happens, he has reached the stage when he is ready to listen to stories, but any story will not be the right one for him. The one chosen must be within his comprehension; it must have some connection with his interests. At the age of two and

a half, or three years, the child's knowledge of the world is very limited. His world consists of his home, his school, and their immediate environment of roads, shops and houses; or, maybe, of fields, streams and hedgerows. His interests also are limited. They are given to his home, his toys, other boys and girls, animals, and to all that happens in his environment.

This should guide our choice of stories for the littlest ones. The scenes described must have a certain familiarity, so that the child can picture what is happening, although the action of the story may describe something quite unlike anything he has seen or done.

What Small Children Like

A little child is always very eager to know what is going to happen in a story. He enjoys most of all one in which the action takes place quickly, and each happening follows without delay. Lengthy descriptions do not interest him. He is anxious to hear what is coming next, but at the same time his delight in anything familiar is evinced by the way in which he welcomes recurring phrases or expressions, especially when they are given in a rhythmical way.

Such repetition strengthens the dramatic element, makes the mental pictures more clear, and recalls each time the thrill of delight that was experienced at the beginning. Incidentally, also, such recurring phrases play an important part in language training. The little child, in a delightful way, discovers how to use them and make them his own. This is proved by his eagerness to repeat them at the right moment when the story is being told.

A story for the youngest children should possess the following qualifications—

1. It should be short and concise.
2. The subject must be interesting and within the child's comprehension.
3. It should begin in a way that will quickly arouse the child's interest.
4. The events must follow one another clearly; they



FIG. 12

Choosing a Birthday Present

must be simple enough for the little child to picture without difficulty.

5. The events must lead up to a climax, which in its turn brings about an ending that leaves the child satisfied.

Stories about home, about some special event in home-life, about the doings of other little boys and girls, as well as stories about animals, or inanimate objects, are the kind which the youngest children need, provided that such stories possess the qualifications just stated. (See *Baby Room Stories in the Story Section.*)

The Right Kind of Story

The following story is an example of one that could be told when the children's interest seems to be centred round shops, or when they have been talking about birthdays.

THE BIRTHDAY PRESENT

Once upon a time a brown penny lay in the hand of a little girl. "This is my penny," she said. "What shall I do with it?"

*"If I run and I hop,
I shall come to a shop."*

So off she went down the street with the penny held firmly in her little hand.

The first shop she came to was full of large joints of meat. "I do not want to buy anything here," she said.

*"I'll run and I'll hop,
And I'll find the next shop."*

When she reached the next shop, she found it was full of long, gay-coloured pieces of cloth for dresses, and bright shining ribbons for trimming hats. "I do not want to spend my penny here," said the little girl.

*"If I run and I hop,
I shall find the next shop."*

Then she found herself outside a shop window that was full of kettles, and hammers, and saws, and brushes of every size and shape. "This is not the shop I want," she said.

*"If I run and I hop,
I shall find the next shop."*

Right in front of her was a very large shop window. In it she saw many books, and although some of them had beautiful pictures, it was not a book that the little girl wanted for her penny.

*"I'll run and I'll hop,
Till I find the next shop,"*

she said, and once more she went on her journey till she came to a window full of most delicious

cakes, and buns, and tarts, and pieces of chocolate. For a long time she stood looking at these good things, thinking how much she would like one to eat. At last she turned away from the window. "No," she said, "I will not spend my penny here, but

*"If I run and I hop
I'll soon reach the right shop."*

Hardly had she finished saying these words than she found herself outside a window full of lovely flowers and plants. Roses, lilac, carnations, lilies—how beautiful they were, and how gay were their colours! She looked at the window, then she peeped through the door and there in a large basket she saw a number of little pansy plants. Each had pansy flowers that seemed to turn their heads to look at her and say, "Do please come and buy one of us!" On the basket was a large label with these words—

PANSY	id. each
PLANTS	

"Why, a penny is just what I have in my hand," said the little girl, "and a pansy plant is what I will buy for my dear Mother's birthday tomorrow." She went into the shop. Soon she came out holding in her hand, not a brown penny, but a little brown paper packet out of which poked two little yellow pansy flowers and some pretty green leaves.

"How happy Mother will be when she sees them!" said the little girl. And she was right. Next morning Mother found the pansy plant in the brown paper by her plate on the breakfast table. "How lovely!" said Mother, and she gave her little daughter a loving kiss as she thanked her for such a beautiful birthday present.

Preparation of Stories

Time must be given to the preparation of the simplest story if it is to be told well. The story period is our opportunity for letting children hear correct pronunciation, well-constructed sentences, and a voice that is clear, well-pitched and full of expression. Careless, slipshod pronunciation is a characteristic feature of many children's speech. It is only by training the ear to hear the difference between that and clear, correctly pronounced words that we can hope to establish self-criticism and help the child to acquire a standard pronunciation. In the Baby Room, by means of stories, the foundations for this should be laid.

The part played by the voice in the telling of stories is most important. Word-painting can be greatly helped by the modulations of the voice, meanings are made clear, and the dramatic element is made more thrilling and vivid. Even in such a simple story as that of "The Birthday Present," there is plenty of scope for variety of expression. Thus there is a touch of pride when the little girl declares the penny is hers; this alters to a note of uncertainty when she wonders what she will do with it. The rhyming couplet should be said gaily and lightly each time it occurs, so that a feeling of quick movement can be experienced. Then, as each shop window is reached, there should be a change in the voice so that the little listeners may understand at once whether it is a favourite shop or not.

The sight of the pansy plants brings about the climax of the story, and the end comes with the note of happiness that little children love.

Adapting the Story

The story can be adapted as the teller wishes. Other shops could be described, other goods for sale mentioned. The name of each particular kind of shop has been omitted purposely, so that when the story is being discussed afterwards, the children may give the names. This is a simple little test to find out if they have recognized the various shops and know what to call them. It also gives an opportunity for practice in saying separate words clearly.

Not only should the things mentioned in the story be talked about, but the names of other goods for sale can be supplied by the children. This probably will lead to the request that the story may be "played," i.e. dramatized, and when a story lends itself easily to dramatization it is a good one to add to the teller's repertoire.

Stories often can be the means of emphasizing and making more clear facts that are not very familiar to little children. They can be used to advantage in connection with Nature Study. provided the right kind of story is told. Avoid all that treat plants and flowers as if they were human beings suffering from the effects of human faults, such as discontent, pride, and so on. Choose instead all that bring out the sweet-

ness and colour and beauty of plant life, and any that give true accounts of animal life or that will create interest in animals. (*See Story Section.*)

A Farm Story

The following story is suitable for those little ones who have enjoyed making a model of a farm, and who like to look at pictures of animals (Figs. 13 and 18).

THE FARM

It was the first time Johnny had gone to stay with his Granny at the farm. When he woke up in the morning he saw bright sunshine smiling at him through the open window. He sat up in bed. Someone was singing to him. Yes! there on the window-sill was a little bird. It seemed to sing—

*"Tweet, tweet, little boy, tweet, tweet,
Come out in the sunshine sweet."*

"That I will," said Johnny, and he jumped out of bed, washed and dressed himself, ran downstairs and into the garden. How fresh and sweet it was, and what a number of things were there to look at!

First he went to the farmyard where the cows were standing waiting to be milked. Some of them said "Moo-oo," as Johnny passed. He stopped by one soft, brown-eyed cow and patted her sleek coat while the man began to milk her.

*"Moo-oo," said the cow. "Moo-oo,
Here's milk sweet and fresh for you."*

"Oh, thank you!" said Johnny, "I will drink a large cupful when I have my breakfast."

Just then he heard a cackling and a squawking. The hen-house door had been opened, and out the hens were running, saying, "Cluck-cluck-cluck-cluck-daa-cluck," as they began looking for something to eat among the stones in the farmyard. Johnny peeped into the hen-house. In some of the nests he saw white eggs that the hens had laid. As he looked, a little hen got off her nest, and Johnny saw a pretty brown egg lying there. "What a pretty egg!" he said to Granny, who had followed him to the hen-house. "Take it up carefully and carry it to the house. You shall have it for breakfast," said Granny. The little hen looked at Johnny.

*"Cluck, cluck," said the hen, "I'll lay
A brown egg for you each day."*

Then off she ran to join the other hens.

Johnny picked up the brown egg very carefully and took it to the kitchen. Soon he was sitting at the table eating his brown egg and drinking the sweet fresh milk.

After breakfast he watched Grandfather's white horse being harnessed to the big market cart. Baskets of butter and eggs and other good things were packed into the cart, to go to the market in the town and, when all was ready, Grandfather took up the reins, and off trotted the white horse. His hoofs seemed to say on the hard road—

*"Trot, trot, let us go on the road,
To market we'll carry this load."*

All the afternoon Johnny spent in the fields picking buttercups and making daisy chains. He saw cows in one field, horses in another, but the field he liked best was the one in which there were sheep and lambs. He watched the lambs as they frisked and jumped and played together. When they ran too far away, the old sheep called "Maa-aa!" till the lambs came back. Johnny

went up to one sheep, touched her soft curly coat and said, "How soft this is!"

*"Maa-aa," said the sheep, "it's true,
My wool will make clothes for you."*

"Thank you," answered Johnny, "I am sure it will make something very warm and cosy."

That evening when Grandfather came home from market, Johnny told him about all the friends he had found among the animals: Molly-moo, the cow, who had given him milk; Brownie, the hen, who had laid the brown egg; Woolly, the sheep, whose soft coat would one day be spun into cloth for Johnny's coat. Then he kissed Grandfather good-night. "To-morrow," said sleepy Johnny, "I shall find many more friends. A farm is a lovely place for finding them."

And I think he was right, don't you?

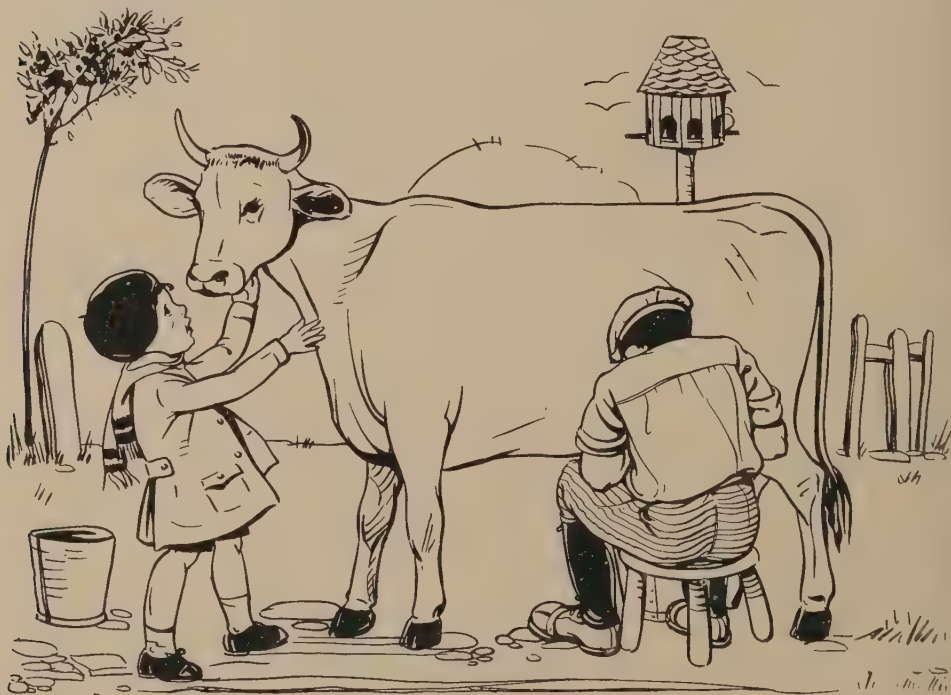


FIG. 13

Molly-Moo the Cow

LOOKING AT PICTURE BOOKS IN THE BABY ROOM

PLAY with toys, the construction of objects and scenes depicting activities connected with home-life, and the examination of models made by the teacher, provide the child with a variety of subjects about which he wants to talk. Things that can be altered and moved from place to place give him special pleasure.

At the same time, he is interested in pictures of objects he knows well. Sometimes he discovers them in the advertisements on the hoardings in the street; sometimes he finds them on the cigarette-cards his elder brothers and sisters collect; but no matter where he finds them, as soon as he begins to show interest in illustrations, we should have a supply of picture books ready for his use.

Picture Books

Home-made books are better than any other kind for the youngest children. Prepare a graded series, and let those in the first set contain pictures of simple familiar objects such as toys, animals, household objects, tools. Each object should be big enough to occupy one page of the book. It should be brightly coloured and bold in outline. A useful size for the pages of these first picture books is 6 in. $\times$ 7 in.

Make the books from something untearable, such as glazed calico or unbleached linen. One useful method is to make the book from a long strip of the material which is folded back and forth as in Fig. 14 *a*. Paste, or gum, a firm piece of cardboard at each end to make the covers. The book opens like a screen, and the pictures can be pasted on both sides (Fig. 14 *b*). It is wiser to have a number of books with few sections, rather than a few books with a number of sections.

A special subject could be kept for each book: thus toys will be put into some books, animals in others. Many advertisements supply pictures which are useful for the purpose, and

as soon as enough have been collected, a new book can be added to the series.

Some little children like to look through a book very quickly, turning the pages rapidly

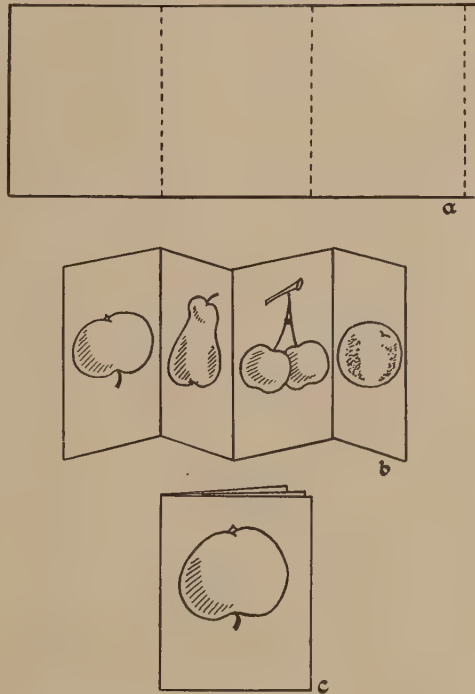


FIG. 14

Child's First Picture Book

and apparently only glancing at the contents. Others spend time in studying each picture carefully. Both types of child should be encouraged to give the names of the objects in their books, saying them clearly and distinctly. This exercise prepares the way for formal work in reading at a later stage, when the initial and final sounds in a word must be discovered if a

phonetic method is being used. It is from listening to the naming of the pictures that speech defects can often be detected, such as the inability to pronounce *sh*, *th*, etc.

Encourage the children also to talk about the pictures. Ask such questions as, "What

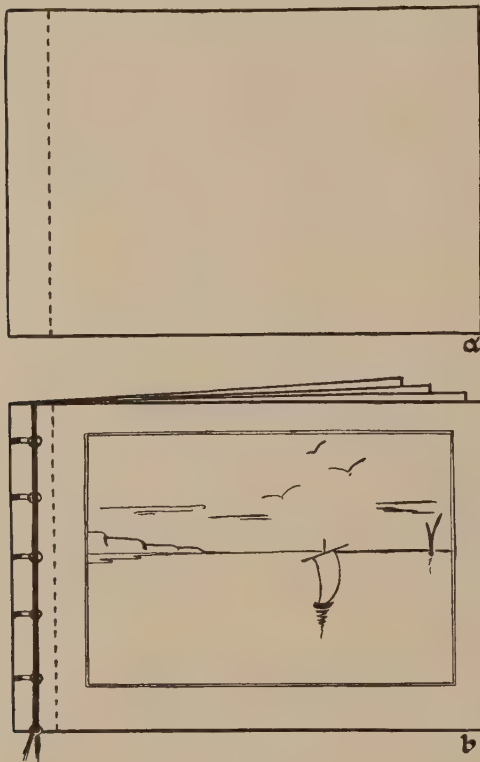


FIG. 15
Picture Book, Series 2

can the pussy-cat do?" "What name shall we give this doggie?" "Where can I buy a big ball like that?" "What does Mother do with a broom?"

Pictures of Scenes

The second series should contain pictures of scenes in which there is very little detail, but where some special action is taking place. Often such pictures can be found in old discarded copies

of children's annuals. Cut them out neatly, and paste them on firm brown paper arranged to form such a book or album, as is shown in Fig. 15 *a*. Make the pages of any convenient size, and bend back a strip about $\frac{3}{4}$ inch wide down the left-hand edge. In this punch four or five holes through which coloured tape can be threaded to fasten the pages together. This is a useful way of making a brown paper book, for if a page gets damaged it can easily be taken out, the picture remounted, and the new page inserted.

Effective and interesting little scenes can also be made by using the figures that appear in some advertisements. The background and foreground made from plain-coloured paper make a good setting on to which the figures may be pasted. In this series also the various books could each contain one special subject, e.g. farm scenes, home scenes, work in the garden, collections of pictures of vegetables and flowers cut from gardeners' catalogues, sets of objects sold in certain shops such as furniture, clothing.

The preparation of these books might well be undertaken by older children in the school. Questioning about the various objects in the pictures is necessary, in order that the little ones may be encouraged to describe the scenes. Let them also compare the contents of the different books. "I've got chairs and tables and beds in my book," one child may say, while his neighbour is anxious to show and talk about the farm scenes in his book.

Seaside and Nursery Rhyme Pictures

Children who have never visited the sea will enjoy looking at and talking about seaside pictures, and farm pictures are equally fascinating to those who have always lived in towns. The picture books should be used to supplement the informal talks taken in connection with the different models and scenes made by the teacher.

Another useful series will contain Nursery Rhyme pictures. For some of the rhymes there should be more than one illustration, as in the case of Little Bo-Peep, Jack and Jill, etc. (See



FIG. 16
Little Bo-Peep has Lost her Sheep



FIG. 17
Little Bo-Peep has Found Them

Figs. 16 and 17.) Let the children repeat the rhymes as they look at each picture, and let them also tell the story in their own words, and thus take the first definite step in verbal descriptions. These books will probably be in demand after the children have learnt a particular rhyme, have dramatized it, and have made a scene in the sand-tray to illustrate it.

Introducing more Detail

The most advanced series of books should contain pictures of imaginary scenes, illustrations of stories familiar and unfamiliar. Again, good use can be made of the pictures in children's discarded books. Advertisements often can be adapted for the purpose, and book catalogues frequently contain the right kind of picture.

The contents of the books may now be more varied, but since the illustrations will be richer in details, there should be fewer in each book.

As the children use these more detailed books, they will discover that some contain illustrations of stories they know. Let them try to retell the

stories from the pictures. When they find pictures of scenes that are unfamiliar, let them try to build up a story from these illustrations. At first only a few disjointed sentences may be given, but in time fluency will come, and little ones often love to "read," i.e. "tell" the story of a picture to some special companion.

Scrap Books

Scrap books are always favourites with the older children in the Baby Room. Some can help to make them; all will want to use them. The more crowded the pages, the better pleased are the more advanced little ones who take delight in discovering pictures that they had not noticed before. Various publishing firms have produced picture books for little children for the purpose of language training. These are useful as a final series to be taken in the Baby Room. Home-made books, however, will be found best to use in the early stages, because they can be planned to suit the needs of special children in a particular classroom.



FIG. 18

A Simple Animal Picture

SAYING AND SINGING OF NURSERY RHYMES

INBORN in most little children is a love of rhythm. They respond readily to rhythm in music, in movement, and in words. Nursery Rhymes or Mother Goose songs give us, at this stage, the best examples of rhythm expressed in words, and this is the reason why the repetition of such verse should be included in the activities of the Baby Room. Learning the rhymes requires very little effort. The story of each is already familiar to the little ones, because they have played with the models representing the various scenes, and have examined pictures of them on the walls or in their individual picture books.

What does need special attention, however, is pronunciation. Although the rhymes are memorized quickly, there is a likelihood that certain words in each will be mispronounced or left unfinished. To overcome this, encourage the children to say the particular line or verse quite slowly, making at the same time a definite movement which will mark the rhythm and also emphasize the word which has been found difficult.

To illustrate this—

In the following verse the words or syllables which require special emphasis have been underlined.

Jack and Jill went up the hill
To fetch a pail of water.
Jack fell down and broke his crown,
And Jill came tumbling after.

Accentuating the Rhythm

Let the children make a little clap as they say each accentuated word or syllable. The slight effort required to do this produces a corresponding effort in saying the words. The initial sound of each will be articulated distinctly. The effect of this is noticed particularly with such a word as *hill*.

Follow this method in teaching any of the

rhymes, choosing always movements which, in some way, give character to the verses to be repeated. Thus, in "See-saw, Margery Daw," and "Bye Baby Bunting," a slight swaying movement helps to mark the regular beat or swing of the lines. In "Ride-a-Cock-Horse" a movement up and down gives the effect of riding on horseback; and in "Little Jumping Joan" tiny springing movements give a feeling of joy and energy.

It may take some time before a group or class will be able to repeat a Nursery Rhyme in unison, giving the correct emphasis together at the right moment, but precision is not our aim with these little ones. Class repetition is never really desirable, since such a method makes it impossible to realize the work of individuals. The wisest plan is to have the verse repeated often by the teacher while the little ones make their rhythmical movements. Soon one child after another will want to join in, and this should certainly be allowed.

Children who respond in this way are probably very imitative, and will repeat the words correctly. The children who are slow at making this response are the ones who need our special attention. The rhythmical movements are helping them to gain confidence, so that their diffidence is gradually being conquered. Ask these little ones to march, clap, jump, etc., while a small group of the more responsive children are saying or singing the Nursery Rhyme. Before long all will be working together.

"Playing" the Nursery Rhymes

The valuable help given by dramatization must not be forgotten. To test the work of individual children, let the Nursery Rhymes be "played" by different groups, while the rest of the class hum the appropriate tunes.

Throughout this work, we must remember the importance of letting the children hear the rhymes spoken well before we ask that they shall be repeated.

“LET’S PRETEND” GAMES

“LET’S pretend” is a favourite game with all children. Even the little child in the Baby Room is continually pretending to be somebody or something other than himself. “I’m a horse and I’m trotting,” he says, and the next moment he comes running along saying, “Ch-ch-ch! I’m an engine; where shall I take you?” The game of pretending is often an excellent outlet for his activity. It is a means of self-expression and in the hands of the teacher it is a splendid opportunity for encouraging speech that is both natural and free. The younger the child, the greater is the need for activity.

Speech, however, at this age takes a very unimportant part in his play. Often he says nothing; action alone tells us what he is pretending to do and to be. Let this guide us in planning our first “Let’s pretend” games. Something must be suggested that will call forth movement, but not speech, from the child. Let us give him something to mime. This should be chosen from activities in which he has already shown interest. Probably they will be suggested by something connected with an informal talk, a story, a nursery rhyme, or a conversation in which some special news has been given by the children. From these we get many ideas for our “Let’s pretend” games.

Dramatization Every Day

It is a wise plan to give a little time each day to miming, rather than a long time once a week. Let the children suggest the subject whenever possible; and, if the class is a large one, choose different children to mime each day, so that every one has a turn at least once a week.

The following subjects for miming are some of the most popular—

Cleaning the house, including dusting, sweeping with a broom, using a dust-pan and brush, scrubbing, polishing, shaking mats, etc.

Cooking: frying, boiling, making bread, making pastry and cakes, preparing different kinds of vegetables, and so on.

Working in the garden using hoe, rake, spade.

shears, lawn-mower, water-can; pulling up weeds, sowing seeds, setting little plants, etc.

Working with tools such as hammer, saw, plane, screwdriver, gimlet.

Playing with toys such as balls, hoops, tops, skipping-rope, doll, bat, bricks, trains, mechanical toys, etc.

Farmyard animals including hens and chickens, cocks, ducks, geese, dogs, cats, horses, pigs, cows, sheep.

Putting on, or taking off, clothes such as shoes, gloves, coat, hat, overall, dress, socks, etc.

Often little children will suggest such subjects as putting the baby to bed, mother mending the stockings, father chopping wood, laying the table for a meal, or pushing a pram along the street.

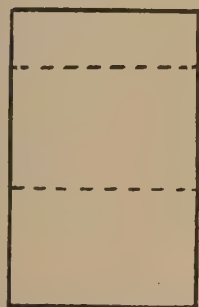
Correct Forms of Speech

Let us suppose that working in the garden has been chosen as the subject to mime. According to the size of the class the children will work individually, or in small groups. Begin by referring to a previous informal talk on the garden, and let the children suggest some of the tools and their uses. Then choose a small group to show by miming how some tool is used. They will not say what they have chosen, but the onlookers will try to guess.

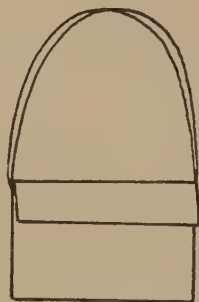
Grammatical mistakes and mispronounced words very likely will occur in questions and answers. Thus “was you” instead of “were you” is frequently used. Let some special form of question be asked, such as, “Were you using a spade?” and the reply should be, “We were (or were not) using a spade.” The correct form used in this play-way soon becomes part of the child’s ordinary speech. Again, if a small group is chosen to make some special movement such as dancing, skating, skipping, jumping, etc., for the others to guess, the same form of question and answer should be given.

If the words “have to,” so often pronounced as if they were *afta*, need to be practised, let a child mime something that has to be done when getting up in the morning. When he has

Simple Properties made for "Let's Pretend" and Dramatisation



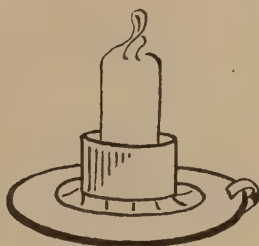
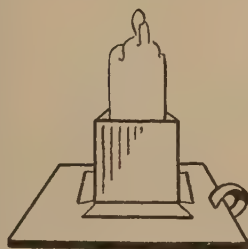
a



b

Lucy Lockett's pocket
made from strip of paper
folded as in (a)

A thin strip of paper or a
piece of raffia makes
the handle. (b)



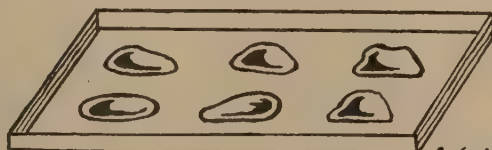
Candlesticks made
from cardboard or
stiff paper founda-
tions. Candles
made from rolled
paper by the babies.



Holder for square
candlestick



Holder for circular
candlestick.



Tray for the pieman
made by pasting strips
of paper to the sides of
a firm piece of cardboard

Make pies from crumpled
soft paper or from clay.

FIG. 19

Simple Properties for "Let's Pretend" Games

finished he can say, "I have to brush my teeth in the morning," "put on my shoes," or "wash my face."

Projects for Miming

Often the miming can be connected with a nature talk, a story, or some home activity. Thus, after a talk about the weather, the story of The Sun and The Wind, or a talk about washing day, the children could suggest different kinds of weather we get at different times of the year; which of these pleases Mother most when it is washing day; what are the effects of sun and wind, and so on. The suggestions probably will include days that are rainy, stormy, windy, snowy, foggy, hot, misty, cold, etc. Take each in turn and ask what we should do if we went out in this or that kind of weather. Then ask to be shown how to open an umbrella; put on a shady hat; wind a muffler round one's throat; put on a thick coat.

Watch for the best impersonations during the miming; then, without referring to the particular child by name, tell the children what was done that made one movement more realistic than the others. This encourages all the children to think of details that will improve their miming. Next, singly or in small groups, the children can mime something connected with the weather for the other children to guess.

A "Let's Pretend" Game

One way in which the children can play a "Let's pretend" game with toys is as follows—

The teacher is the shopkeeper, and the children have to pretend to bring the different toys he wants to put in his shop. Some children are called to bring balls; these they will pretend to bounce, or throw and catch. Others pretend to bring tops by whipping them along. Imaginary skipping-ropes, trumpets, and drums are used, and brought to the shopkeeper by more children. Wooden soldiers and dolls can be represented by the children walking in a stiff rigid way. When all the toys have come to the shop, the different groups say what they are. Thus, "We are balls, we can bounce and be caught," "We are drums, we say boom-boom-boom,"² and so on.

A Farmyard Game

Here is a suggestion for a farmyard animal game for the littlest ones. The teacher is the farmer, and she calls certain children to be ducks. They come waddling to her, with toes turned in, saying, "Quack, quack, quack." Others are hens and chickens; they come running with quick little steps and arms slightly raised like wings, saying, "Cluck-cluck" and "Peep-peep-peep." Cocks will come with a slow deliberate step, saying, "Cock-a-doodle-do." Horses will run to the farmer saying, "Trot, trot, trot." Dogs, cats, cows, sheep and any other animal will make their special sound as they come in their own way to the farmer.

"Stage" Properties

Another variation of the "Let's pretend" game is to let the little ones make some very simple properties that they can use in connection with Nursery Rhymes or very simple stories. A paper pocket for Lucy Lockett; a candlestick for Jack, who is to be nimble; a tray of pies for the Pie-Man, and a fishing-rod for Simple Simon; bells for Mary's Garden; a pipe for Tom the Piper's Son; a horn for Little Boy Blue, etc. (See Figs. 19 and 20.)

No matter how simple the "property" may be, even if it is only a coloured piece of paper fastened to a frock to represent a cloak, the little child at once begins to live up to the part he has to play. A paper wand gives lightness to the feet; a paper crown is held on an upright little head. As each little actor appears, the audience asks a question such as, "What are you carrying?" "This is my candlestick." "What will you do with it?" "I shall be nimble and quick and jump over the candlestick." It will not be difficult from this to recognize *Jack be nimble, Jack be quick*. Then let all the children repeat or sing the nursery rhyme.

Little children will ask if they may "play" their favourite stories. Miming is the best form of dramatization for them at first, since it is not wise to insist on speech as well as action. Through action, speech will come. As soon as the little actor forgets himself in what he is doing, he begins to say his part.

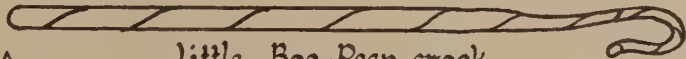
Simple Properties (continued)



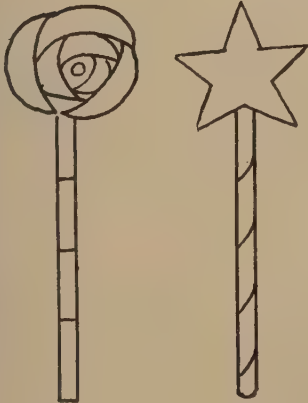
Pipe for Tom, the Piper's son, made from rolled paper. Tiny circles of dark paper to be stuck on for the holes in the pipe.



Bonnet for Little Miss Muffet to be made from a paper oblong folded in half. Paste edges together on one side and cut off the bottom corners.



Little Boo-Peep crook.
This is made from a rolled or twisted sheet of newspaper.



Fairy's wand made from a tightly folded or rolled piece of paper ornamented with a flower or star.



Crown, made from a strip of paper. Ends fastened by a piece of gummed paper used also as a decoration.



A whip made from a strip of paper tightly folded round one end of a piece of raffia.

FIG. 20

FORMAL WORK IN LANGUAGE TRAINING

ALTHOUGH the greater part of the Language Training in the Baby Room will be informal, a careful record should be kept, week by week, of the ability shown by each child in the use of the mother tongue. If we have succeeded in building our work on the foundations of the children's interests, our observations of the results ought to show an increase in vocabulary, the use of more complete and fuller sentences, and a greater wish to converse.

Pronunciation the Stumbling Block

We shall probably find, however, that pronunciation is a formidable stumbling-block to the majority of little ones, many of the vowel sounds and certain consonants offering difficulties; while to a smaller proportion of the class some special speech defect is the cause of retarded progress. The former difficulties can be dealt with in collective games in which everyone can join; the latter will need individual attention.

One of the greatest difficulties, where classes are large, is to find time to deal with these individual cases. If the work is to be effective, it is essential that time should be given each day in helping these little ones to conquer their speech defects. Sometimes a few moments can be spared for such work at the beginning or end of school hours; sometimes at lunch time, or during a period when the class does not need so much supervision.

Our work is helped very much if we can interest parents in what we are trying to do for their children. When exercises are practised at home regularly, progress in overcoming a speech defect is much more rapid.

Individual Lessons for Speech Defects

One sound that presents much difficulty to some little children is that made by the phonogram *th*. This is often confused with the sounds for the letters *v* or *f*. In order that the sound

for *th* shall be made correctly, it is necessary to get the child to notice the exact position of the tongue. The mispronunciation occurs because the upper teeth are kept on the lower lip, whereas the tongue ought to project slightly and be held lightly between the teeth.

To get this position, tell the child to hold his first finger upright near his face, so that the tip just touches the tip of his nose. Now let him try to touch the finger with his tongue. To do so, he must part his teeth and put out his tongue which is held in position by the teeth. (See Fig. 21.) He takes in a breath, then lets it out, and in doing so the correct sound for *th* is produced. Repeat this three or four times at intervals during each day, until the correct sound is easily produced. When the correct position of the tongue has been mastered, let the child attempt to say words beginning with this difficult sound. Next let him put two words together, such as *this 'thimble, that thumb*. Words in which *th* occurs in the middle or as the final sound, should be left till later, as they are usually more difficult for a little child to pronounce. Ask him to repeat some simple sentences, e.g.

Walk along a path.

Here is a moth.

This month is June.

Put the biscuit in your mouth.

Ready for Finger Plays and Rhymes

Some of the Finger Plays and Nursery Rhymes will be found suitable at this stage, e.g. "This little Pig went to Market," or a Finger Play like the following—

This is the father, this is the mother,

This is the sister, this is the brother.

This is the baby who comes last of all.

They'll dance all together, the short and the tall.

Difficulties with Lip Sounds

The lip sounds *b* and *p* are stumbling blocks to some children, and exercises to help them with

the correct pronunciation must be practised regularly. The cause of the defect is the child's inability to put his lips together and then part them quickly when trying to make the sound. He must be helped to feel what movement is



FIG. 21

Position of Tongue and Finger for the "th"

lacking, and the most successful way of doing this is to give him an exercise in the form of a game.

Let him hold a small piece of tissue paper between his lips. Tell him to blow this quickly from his mouth. In his efforts to do this he begins to make the right sound for the letter *p*. As he succeeds in blowing the paper smartly, he also succeeds in making the sound more accurately. He enjoys seeing how far he can send the papers, and repeats the exercise again and again.

When the correct sound can be made without much difficulty, words beginning with either lip sound can be attempted. The younger the child, the greater will be the need to connect the words with objects or pictures. As he looks at the pussy, the pansy, the bird, or the bag, his interest in saying their names correctly is increased. Some children will need to continue to use the piece of paper much longer than others, but as soon as it can be discarded, the child should be encouraged to try to do without it.

The Letter "F"

Difficulty is often experienced with the letter *f*. The sound is confused with that of *th*, and such a word as *Fred* is pronounced as if it were *thread*. To correct this, let the child hold a piece of paper in his mouth by means of his upper teeth and lower lip. Holding the paper in this way makes the child conscious of the exact position necessary for his teeth and lips when making that particular sound, and as soon as he realizes what is needed, he will be ready before long to do without the help of such a device.

Other Difficult Sounds

Another sound with which little children experience difficulty is that for the letter *y*. It is frequently pronounced as if it were *l*, and such a word as *yes* becomes *less*. To correct this, the child's attention must be directed to the position of the tongue. In making the sound for *l*, the tip of the tongue is pressed against the back of the upper teeth; for *y*, the tip should be pressed against the lower teeth. Give the child a pencil or a wooden skewer to put a little way into his mouth. Holding this so that the end rests on the tip of his tongue, the child should practise the sound for *y* until he can say it easily without any mechanical aid.

To Cure Stammering

Stammering is a speech defect from which little children often suffer. Various causes produce stammering, and it is often very difficult to cure, but much can be done by practising

deep breathing exercises. As soon as the child can control his breathing so that he uses it correctly, stammering will disappear.

Collective Work for Speech Defects

A playway method is always the best method to follow when we want to show a little child how to conquer a difficulty. This is especially applicable to any work connected with pronunciation. Little children have not the ability to discriminate quickly between variations in sound. Exercises to develop the sense of hearing must form part of the work in the Baby Room, but something more is needed when we are trying to help children to speak correctly, and we must find a playway to accomplish this.

Instead of trying to correct every mistake a little child makes, let us try to improve first of all a few of the vowel sounds. The simplest one with which to begin is the soft, round sound for *oo*. The usual fault in making this is to keep the mouth open like a narrow slit, and the sound produced is thin and unpleasing. Show the class how to get the right position for their lips. The smallest finger must be put into the month and the lips closed round it. Then the finger is removed slowly so that a very small round opening is left, exactly the right size and shape for making the correct sound of *oo*. In and out of the mouths the little fingers will go while the children busily practise saying *oo oo oo*.

Vary this by letting them put a consonant before the *oo*, saying *moo*, *coo*, etc. In order to test whether they have begun to realize the right position for their lips, let them make the sound first, and while saying it put back their smallest finger into their mouths. Each child can tell, by the way in which the lips close round the finger, whether the mouth was correctly opened.

Other Vowel Sounds

Next practise the sound of *o*. For this the mouth must be opened more. A thumb's space is what is needed; and just as the smallest finger was used in making *oo*, so the thumb will be used for *o*. Little children find plenty of enjoyment in making these sounds for a few minutes

each day, and in repeating words said by the teacher, or themselves suggesting words which contain these two sounds.

To make *ah* the mouth must be opened two finger widths, that is, the first and second fingers should be put together and placed one above the other in the mouth. The same position is needed for *ou*, but while the sound is being made the lips are closed round the fingers. This often

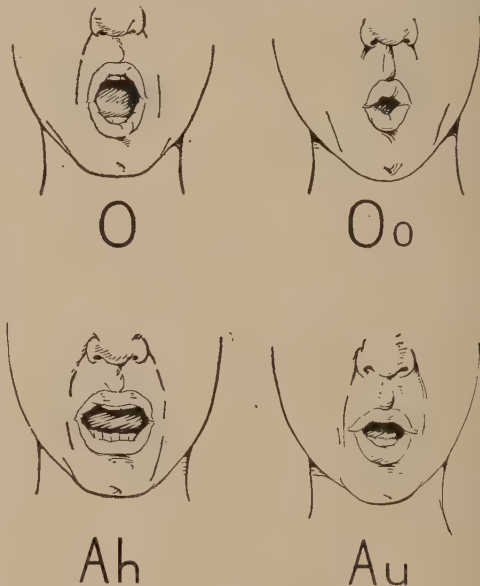


FIG. 22

Exercises in Pronunciation

is the most difficult sound to say correctly, and therefore needs much practice.

For *au* put the tips of the first and third fingers together and rest the second finger on top of them. This gives a less high but rather broader opening to the mouth. (See Fig. 22.)

Games for Making Sounds

Having found out how these different sounds are to be made, the little ones can now play some games in which they will be introduced. Prepare a series of pictures showing objects, or representing actions in which one or other of the sounds occur. Hold up the picture, let the

whole class or a group name the object or the action, and then ask the children to show how the special sound is made.

Vary this game by saying a word and letting the children discover whether it contains any of the sounds. Ask them to listen to a little rhyme or couplet, and then repeat any words in which they recognize the sounds they have practised. The following couplets will serve as guides.

*Betsy, the cow, says "moo."
So does her little calf too.*

*"Coo," sing the pretty doves, "coo."
"We've a nest we can show to you."*

*Neddy says "haw-hee-haw,
I'm the best donkey you ever saw."*

*"Caw," says the old crow, "caw,
"Give me sticks for my nest, not straw."*

*"Oh," cried poor Johnny, "oh,
I fell down and hurt my toe."*

*The children to play will go
Dancing happily all in a row.*

Individual Practice

Children quickly memorize these little rhymes after hearing them a few times, and when this happens they can take turns to be the teacher, working individually or in groups of four or five.

These games should be varied as much as possible and they should last only a few minutes each day, so that their novelty and enjoyment may not lessen.



FIG. 23

A "Street" with Shops on Each Side

INFORMAL TALKS FOR THE FIVE AND SIX YEAR OLD

AT five years old, the child sees far more of what is happening around him than he did when he was three. The social life of school, together with the training he has received, widen his horizon so that his interests now extend beyond his immediate environment. Seaside or country, village, town, or city at this stage will provide a big variety of topics about which the child will want to talk, although they will vary according to the locality in which he lives. He wants to know more about special occupations, the work of the carpenter, miner, fisherman, postman. He wants to know more about means of transport, railways, ships, steamers, motors of all kinds, aeroplanes. He is eager to tell all that he has noticed, and he is also anxious to have his questions answered.

Selecting His Own Subject

The subjects for informal talks will depend largely on the children's suggestions. Some days there will be much to talk about; a treasured toy, a flower, a favourite book that has been brought to be shown and admired. Or perhaps someone has noticed a house that is being built, or repaired, and the work of the builder becomes a topic that leads the children to want to make and furnish a house at school.

Planning out a house to be built from match boxes for bricks, or the converting of a large wooden box into a doll's house, provides plenty of conversation. Later will come a discussion of the furniture required, the choice of wallpaper from designs made by the class and fastened together to make a wallpaper book. Cuttings and pictures to be pasted on the brown paper Treasure Sheet hanging in the classroom need explanations from the owners, and informal talk will also centre round these gifts.

Some days there seems to be a lack of topics and a lack of interest, and for such times we

must be prepared. The following subjects are given as suggestions for such occasions.

Stimulating Interest

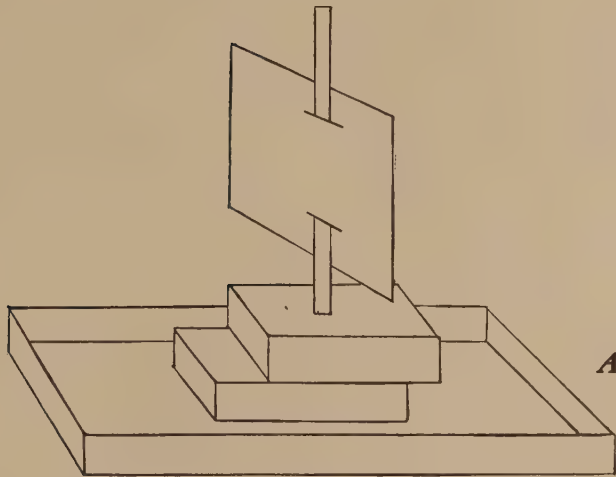
(a) *Ships.* To create or stimulate interest in different kinds of seacraft, put in the classroom a toy ship, or a large picture of some vessel. Let the children discover for themselves this new addition to their treasures. As soon as it is noticed, they will want to examine it and talk about its different parts, and their uses. This will lead to descriptions, given by the children, of boats or ships they have actually seen on the water.

The list may vary from ocean liners to barges and rowing boats; it may include only one or two types, but we may be certain that many of the children who had nothing to contribute to the list on the first day, will have something to add to it the next day.

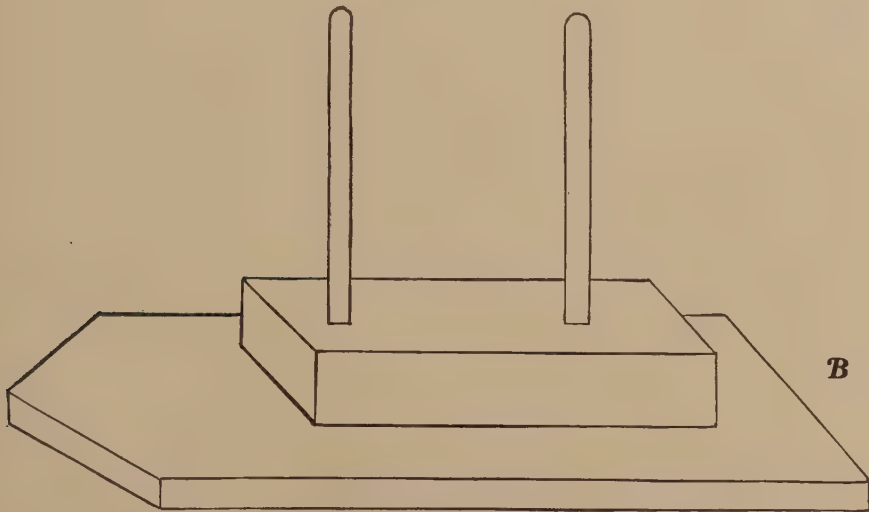
Begin a ship Treasure Sheet, and on it paste any pictures that are brought of sea, river, ships, and boats. Much informal talk will take place round this sheet, and we shall discover the need for supplementing the child's vocabulary by telling him the correct names given to the different parts of a boat, a sailing ship, a steamer.

Constructive Work

Talking about ships and looking at them will not be enough to satisfy the children's activity, so let them make, in the big sand tray, a rough model of a dock, a harbour, the seaside, or a river. While some of the class are engaged on this, the others will make the necessary craft. For this let there be free choice of materials; clay, pieces of wood, paper, and any odds and ends will be found useful. As each little worker designs his craft, he will find something to



A box lid, two match boxes, a wooden skewer and a piece of paper are used for this ship



Part of a wooden box lid, a block of wood, and two skewers are used for this steamer

FIG. 24

Children's Attempts at Ship Making, using Waste Materials

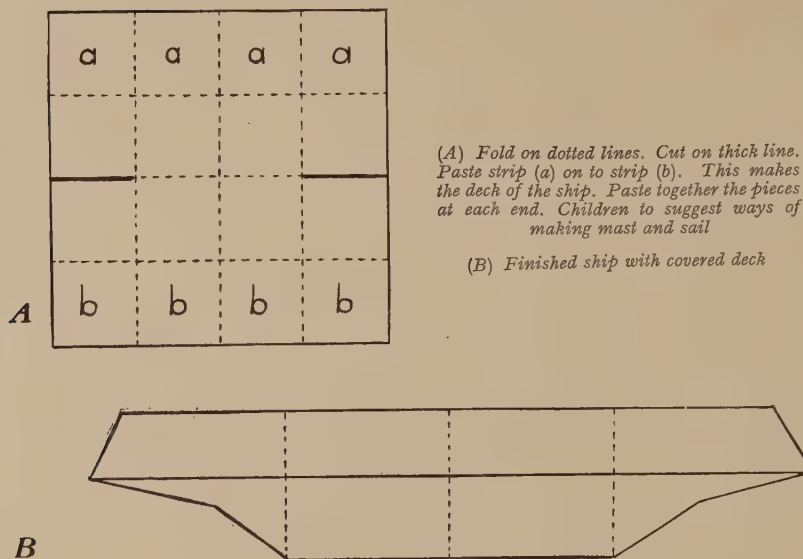


FIG. 25
To Make a Ship

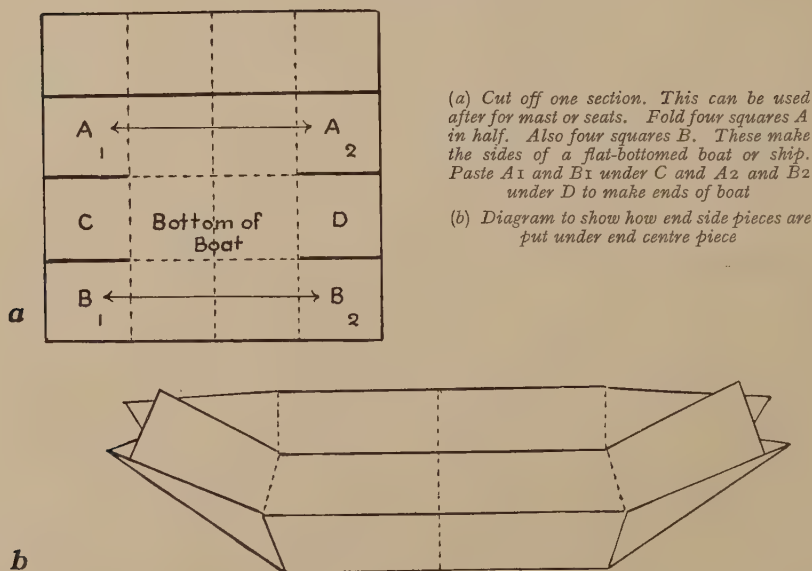


FIG. 26
Another Model

discuss with his companions about the materials he is using, the method he is following, and the name he intends to give his vessel.

Sometimes we find children who have no idea how to begin to make a boat or ship. Some easy methods are shown in Figs. 24, 25 and 26. Those made from paper are very simple. In each case the paper has been folded into sixteen small squares. Many kinds of other objects will be needed to make the scenes realistic, and suggestions for these should come from the children.

(b) *Street Scenes*

So much is connected with this subject that it can be taken for informal talks in many different ways. Introduce the subject by means of a model. For this, use a slat frame similar to the one suggested for use in the Baby Room (see page 338). On the paper background paint the shops and houses. In the foreground put the road and pavements, and furnish the scene with vehicles and pedestrians. These can be cut from advertisements, or the figures in Figs. 27, 28 and 29 can be traced and mounted on cardboard.

The talk at first will be general, the whole scene being described and discussed. Special objects in the model, such as lamp posts and pillar boxes, will raise new topics, as will also the work of special people like the postman and telegraph boy.

This may develop into a series of talks on the work in the post office. As soon as the children's interest is stimulated, the teacher's model should be removed and a class model made to take its place. The form that this takes will depend upon the amount of space available in the room, but ways and means can be discussed by the class.

The Making of Shops

If cardboard boxes are used for the shops, small groups of children should be responsible for making them after having first decided what shops each will undertake. Interesting informal talk will be carried on when they plan and discuss whether the street is to be one in the locality or an imaginary one. Should space in the

classroom be limited, then make the shops from paper. Fig. 30 will give suggestions for their construction.

There may not be many new words to add to the child's vocabulary, but opportunities for correcting pronunciation and badly constructed sentences will be plentiful.

A Game in Sentence Construction

The following game may be used as a test of increased power of sentence construction, and the correct use of words. Let each child draw on a piece of paper, or cardboard, a shop window set out with goods for sale. Fasten a piece of raffia to one end of the picture to make a loop that can be put round the child's neck, so that the "window" hangs in front. The quick workers can also make cylindrical chimney pots to put on their heads. When all are ready, the children arrange themselves in two rows to represent the two sides of a street. Each shop is then numbered, and this gives an opportunity for practising odd and even numbers. (Fig. 23.)

The teacher walks up and down the street, asking questions. "What can I buy at No. 40?" "Who lives at No. 29?" "Who has a draper's shop and what does he sell?" The children should be encouraged to give as complete an answer as possible. Thus—"You can buy books, pencils, paper and ink at No. 40." "Mr. Smith, the baker, lives at No. 29; he makes bread and sells cakes."

Vary the game by letting the children take turns at asking the questions. Throughout the game the teacher must be prepared to correct mistakes and give help where a vocabulary is limited.

(c) *Parks*

This makes another good topic for those who live near a park or open space. The children will talk about the games they play, the play apparatus they use, the trees, shrubs and flowers they see growing in the park, and the band that sometimes plays when they are there. Let the children make a model of their park. (See *Handicraft Section*.) As they do so, they will find that many details in their descriptions have



FIG. 27

Figures for Street Scene



FIG. 28

Figures for Street Scene



FIG. 29

Figures for Street Scene

been omitted, and that there is much more to talk about and discuss.

If the sand tray is not available, two large cardboard box lids will do admirably for the foundation when fastened together, if the middle partition is removed. Let the children plan

Other Subjects

Other subjects interesting to children at this stage are—railway stations (*see Handicraft Section*), the carpenter's shop, a circus, a garage, a blacksmith's forge (*see page 145*), the details

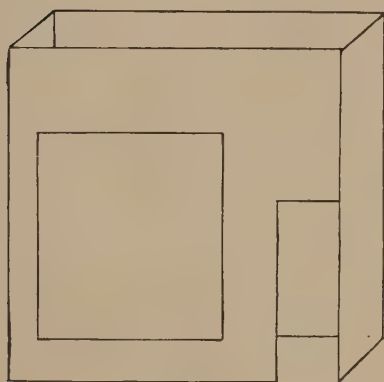
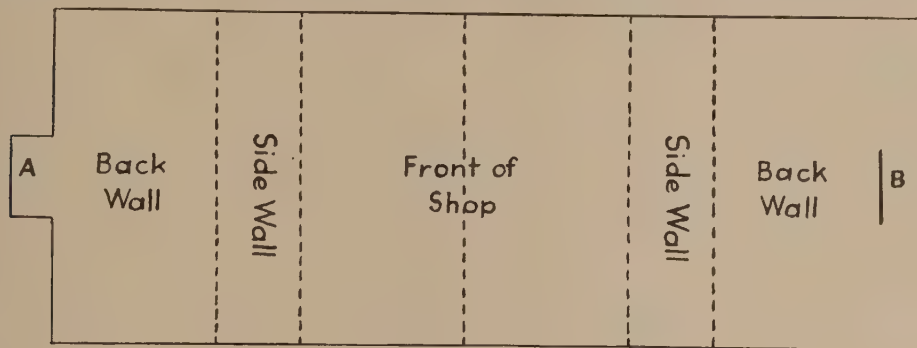


FIG. 30

'Shop with Four Walls made from Oblong

Fold in half to get centre of paper. While doubled, make fold for narrow side walls. Open out paper and turn all the folds in the same direction. The back wall is made from the two outer sections. These together are longer than the front section. Cut a tongue (A) to slip into slit (B). This holds the shop together

the scene and work in groups to supply the parts, e.g. the houses on the outskirts of the park, railings, grass, trees, flower beds, seats and shelters, paths and people, band and bandstand.

The results are likely to be quite out of proportion, but that does not matter. We shall measure success by the kind of suggestions the children make, the quality of their remarks, and the amount of interest they show.

of some particular kind of shop such as a grocer's, milliner's, paperhanger's.

In all this work we shall find that the most natural and fluent conversation comes when the subject is the outcome of some activity—for activity and speech are closely connected. We must remember, also, not to expect a series of remarks only when the children are conversing. Questions and answers are as necessary as statements.

TELLING AND HEARING OF STORIES AND RHYMES

(Ages 5 and 6)

A CHILD'S love of stories does not diminish as he grows older. "Please tell me a story," is a request frequently on his lips, for he loves to be carried into the realm of fancy.

Stories are used in the classroom for various purposes, but it is sometimes forgotten that the chief function of a story is to give joy, to lift the little listener out of his ordinary life, and to set his thoughts and emotions on a higher plane. It is important, therefore, that we should make a wise choice of stories for the five-year-old. Since the child's imagination is very active at this stage, fairy stories usually occupy a favourite place in his affections. He still enjoys many of the cumulative stories he heard in the Baby Room, such as "The Pancake" and "The Gingerbread Boy," but he is ready also for those in which adventure and deeds of daring play an important part. In imagination with Jack he climbs the beanstalk, with Hop-o'-my-Thumb he rescues his family from disaster. Although giants, witches and dragons may give him a momentary thrill of excitement, he is certain all the time that the hero will come when needed, and that his bravery and skill will make all end happily.

Careful Selection of Stories

Nevertheless, the fairy stories we tell at this age must be selected very carefully, since there may be some children in the class who are nervous and easily frightened, and on whom the introduction of anything fierce, or supernatural, may have a terrifying effect. In telling any story, emphasize all that depicts courage, beauty, happiness, and kindly humour; lightly pass over anything that might be likely to disturb or frighten a child. An excellent selection of stories for Baby and Infant Rooms is provided in the *Story Section*.

This is the age, also, when stories of animals are much enjoyed, especially those that depict them as having all kinds of adventures. Stories also of the adventures of other children are popular too, but in choosing them we must select those which possess a well-constructed plot and avoid all that tell merely of trivial happenings.

English Well Spoken

Although the chief aim of a story is to give pleasure, we must remember that the telling of the story is one of our best opportunities for giving the children a chance of hearing good English well spoken; therefore time should be spent on the preparation of all that we tell. Choice of words and phrases need consideration; voice, expression, and gesture needs to be carefully studied, so that the story is told well and will live in the memories of the children.

We shall find how much the telling has impressed the little listeners when we ask them to retell part of a story. This may be done in various ways. Scenes can be retold by children selected by the rest of the class to take the part of the various characters.

Use of Illustrations

The story may be retold with the help of large illustrations, or the children can make their own for this purpose. Sometimes they cover the paper with a series of pictures; sometimes only one is made.

Another interesting method is to let the children make their illustrations as if they were scenes in a theatre. The paper is folded, so that the foreground projects at right angles to the background. To the former the little workers paste the objects and figures they have already prepared. On the background they draw and colour the distant part of the scene, as in Fig. 31.

Making a Theatre

The theatre might be made by a few of the older members of the class. The simplest method is to use a boot-box and some very firm brown

repertoire we have to offer them should be wide.

Outstanding Lines are Remembered

When a new poem is read to the class for the first time, it is frequently found that certain outstanding lines are remembered word for word. Sometimes nearly the whole poem is given back by the class, although the lines are not in their proper sequence. Children are quick and eager to look out for the lines they like best, just as they enjoy shutting their eyes when listening to a new poem, and looking for the picture it makes "in their minds." That is one way of introducing new material to the class.

Another method is to tell them that they will be asked to supply the title of the poem which they are going to hear for the first time. Or the title may be given before the poem is recited, and at the end the children are asked why they think that particular one was given by the poet.

The poetry period should always be a joyous one, and although the whole class may not be

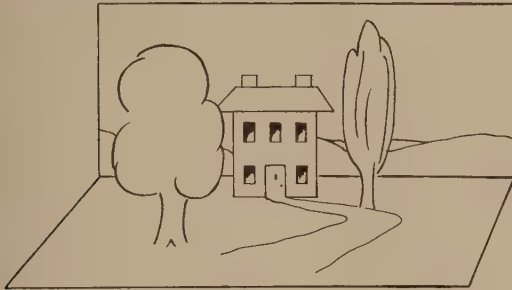


FIG. 31

Child's Scene for Toy Theatre

paper. The illustration (see Fig. 32) indicates how the materials are used. The children's paper should fit the box, and the background can be kept in place by two slip-on paper clips.

In turn the scenes are fixed into the theatre, and the little owners retell part of the story they have illustrated. It is interesting to see from this which story and which scene has been chosen by each child.

The Influence of Poetry

Appreciation of the beauty of words and phrases is still further developed by the poetry we select to teach and recite to the children. They begin to listen for the music that words make and for the word-pictures the poems contain. Taste for what is finest and best is being formed, and it is most important that all doggerel should be avoided. Nursery Rhymes are no longer satisfying; rhythm still plays an essential part in the child's mental activity, therefore all poems taught at this stage should be rhythmical. (See Poetry Section.)

Let a few minutes be spent each day in saying or listening to poetry. Read or recite a variety to the children, and keep a record of what is most popular. The same poems are not always liked by every set of five-year-olds, and the

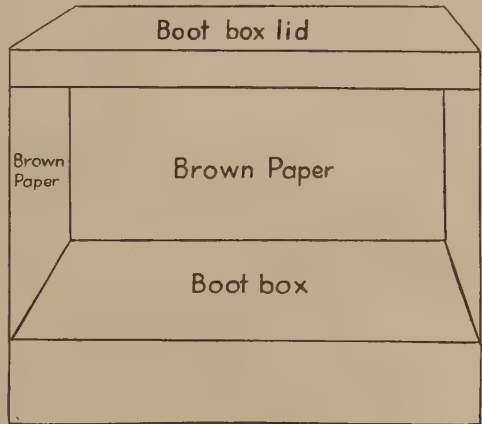


FIG. 32

Foundation for Toy Theatre, Stage Curtain, Orchestra, etc., to be Designed by the Children

word-perfect with all that has been learnt, the time has been well spent if we have created in each child a longing to hear more, and a love of the music of words.

DRAMATIZATION

(Ages 5 and 6)

INTEREST in miming does not diminish when the child passes from the Baby Room to the next class. He still finds it a very satisfactory method of self-expression, for actions continue to mean more to him than words. Verbal expression, however, no longer presents so much difficulty, and often he loses himself and bursts into speech because he is carried away by what he is doing. It is this spontaneous speech that we want to encourage, for it is always more natural than any words that the little ones have been taught to say. Give as much freedom as possible for miming in the "Let's pretend" games. This is excellent as preparatory work for dramatization.

Where children have had opportunities for thinking out their miming, they will soon begin to make up their own little original plays. These are very simple, and are usually the expression of some story or event that has been interesting to them.

Suggestions for "Let's Pretend" Games

The following suggestions are useful for the "Let's pretend" miming games.

(a) *Acting and Guessing.* Some activity is thought of by the class, and a chosen group of children has to find out what this is. They may be told it is something which the farmer does, something that can be seen happening in the street, at the seaside, at the Zoo, in the park, on a windy day, etc. The group must show by action what they think the activity may be, and the class reject or accept their miming. A different group is chosen each time the game is played, and sometimes the procedure is reversed—the group choose and mime the activity, and the class have to guess what it represents.

(b) *Dumb Crambo.* This may be played in its usual form, for the child now has a larger vocabulary and he is accustomed to listen for words that rhyme.

(c) *Another Guessing Game.* A child is given some special subject to mime, and the class have to guess what it is. Thus he may be asked to show something that he can do to help mother in the home; something to show what kind of worker he is (a postman delivering letters, a policeman on point duty, a sailor pulling in a boat); something to indicate what he pretends he has just found; something to show what is his favourite lesson or best-liked play.

As ability in miming increases, more intricate subjects can be introduced. Children soon begin to realize that the best miming is that in which descriptive details are not forgotten, e.g. if a parcel is to be carried, the manner in which it is picked up indicates at once how heavy or light the imaginary parcel is supposed to be. They also learn to appreciate that the best guesses are those given in as complete a form as possible, e.g. to call out "hammering" is not as interesting a guess as to say, "You are hammering a nail in some wood."

Singing Games with Action

Some singing games give scope for a simple form of miming. Suitable song games and songs will be found in the *Song and Games Section*. If games such as these are played at school, the children must be left quite free to suggest their own actions.

Taking Different Parts

When dramatization is first begun, it is often a good plan for the teacher to retell the story, while the children chosen as the various characters play their parts. At the point where any conversation takes place, the teller's voice is silent while the little actors in their own words speak their parts. Sometimes the exact phrases in the story are used; often a very colloquial expression may be substituted.

Do not stop the play to make any corrections, but when it is finished, repeat the two forms and ask the children to say which they think sounds



(a) Cap, to represent duck or bird made from two pieces of paper pasted together at the edges. Beak is made from two pasted papers with wide ends left unfastened, so that they can be pasted to the head

a



(b) An elf's cap made from two pieces of brown paper, pasted together at the edges. The cap is decorated with little pieces of bright coloured paper

b



c

(c) Bird's wing, made with a foundation of paper to which are pasted "fingers" of paper cut into various lengths. One end of the "finger" is fastened to the foundation, the rest is left free



d

(d) Rolled paper ears for rabbit or hare fastened to a paper cap, which is kept on the head by means of elastic put under the chin

FIG. 33

Properties for Dramatization

the prettier. Help them in this way to look for beauty in expression, and they will begin to listen for it in their own speech.

First Attempts at Acting

The first attempts at acting plays will be very simple, and from the beginning the children should learn to be responsible for them. Let them choose some familiar story; probably it will be *The Three Bears*, or *The Three Little Pigs*. The scenes to be acted must be planned out and the parts allocated. Some children are chosen as scene-shifters, and one or two as prompters. Explain to the rest of the class that they are the audience, and at the end of the performance they will be asked what they liked best and their reasons for this.

The more responsibility we can give children the less self-conscious they will be when they have any part to perform. Our aim should be to help them to enter so wholeheartedly into what they have to do, that there will be nothing mechanical or stilted in the way they say and act their parts.

Making the Play

The next stage is the production of plays composed by the children. Suggest a subject

and ask them how they could make it into a story.

At first the results will be in the form of a duologue, and consist of two or three remarks. That is all we can expect for first attempts, but they are certain to be much enjoyed by the children.

As the little players become more confident in their powers, they will improve the plays, making their own suggestions for plot and characters. Working out the suggestions gives every one an opportunity for taking part in discussion.

The subjects should be interesting to children, and should be chosen to suit those to whom this work is to be given. Most children like such subjects as *The Mouse who Made Friends with a Cat*; *A Lost Fairy*; *The Prince who Found a Princess*.

Let the children make their own stage properties and costumes. No matter how rough and crude they are, they will be far more valuable to the children than anything elaborate provided for them. Much can be done with newspaper if nothing better is available, and often the children who cannot act are those who are best at making the properties. (Fig. 33, *a*, *b*, *c*, and *d*.)

FORMAL LESSONS IN SPEECH TRAINING FOR THE FIVE- AND SIX-YEAR-OLD

SPEECH defects are not quickly cured, and much of the individual work begun in the Baby Room will have to be continued in the next class. The records of each child's progress should be passed on, so that it can be seen at once which sounds present most difficulty, which are becoming less difficult, and which appear to have lost their difficulty. It is necessary to include the latter in the record because children, through ill-health or nervousness, will sometimes slip back in speech and mispronounce certain sounds.

When this happens it means that self-confidence has to be restored, and this can be done by letting the child explain the means he has learnt for curing the defect. In explaining and demonstrating the remedy, he regains his confidence.

For Ages 5 and 6

Continue the individual exercises already practised in the Baby Room, but as soon as possible increase their difficulty until the child is ready to try what are popularly known as "tongue-twisters." These should be said quite slowly at first, but each day the speed can be increased a little. For this work a small group of three or four children can be taken together, that is, they will be given the same exercise but must repeat it individually. Through working in a small group a competitive spirit is aroused in the slower children, and they find it good fun to try to say the sentence as quickly as the others.

Some Easy "Tongue-twisters"

Here are some sentences that could be given to the children. It is better not to give very long ones, because of the additional difficulty of trying to remember the order of the words—

1. Shoes and socks shock Susan.
2. She sells sea shells.

3. She sells sea shells on the sea shore.
4. Thirty thirsty thrushes.
5. Thirty thirsty thrushes thanking thoughtful Theodore.
6. Yesterday you yawned in the yard.
7. Run round the rugged rock.
8. Ten tired toads toddling to the town.
9. Bring back buttons, beans, and buns.

The Letter "H"

When to sound the letter *h* and when to omit it puzzles a great many children. Since this is such a common difficulty, sentence practice with words beginning with *h* may be taken as group or class work, individual exercises being given to those whose progress is slow. It is a good plan to let the children make up their own sentences. By doing this their attention is being concentrated on the words to be aspirated, and gradually the habit is formed of noticing such words in ordinary conversation.

Here are a few examples—

- Harry hurried and hurt his hand.
- Helen hopped to her home.
- Hang his hat in the house.
- Hit the hoop hard, Harold.

Pictorial Help

Provide for the more backward children picture cards with one or more illustrations showing objects and actions having names beginning with *h*. The child describes what he sees—This is a hat; that is a hammer; this is a horn, and that is a horse; the little girl is holding a handkerchief; the house is on the hill.

When to introduce symbols and printed words to the children is a decision each teacher must make for herself. Many children are ready for this before they leave the Baby Room, and so

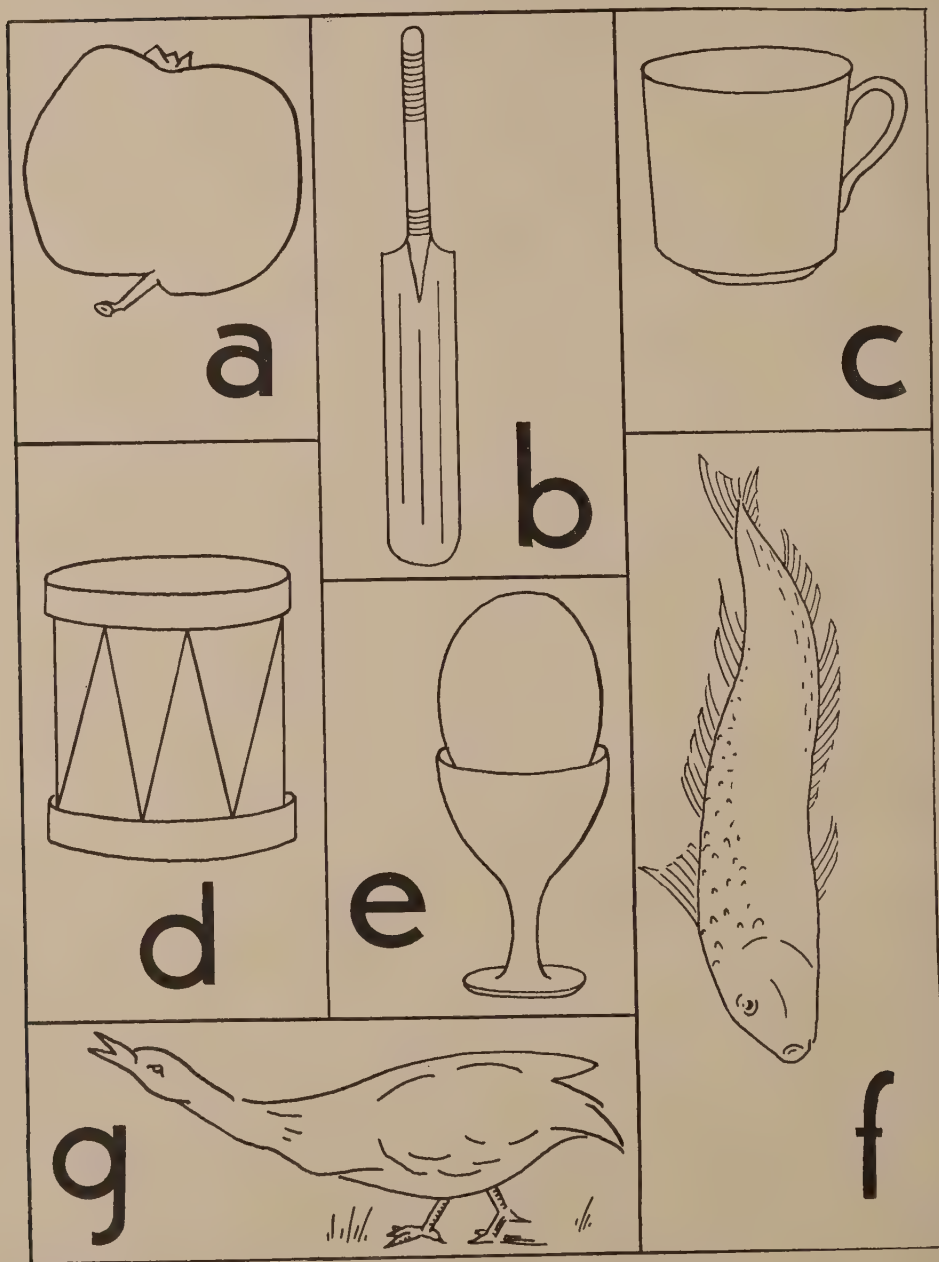


FIG. 34 A

*Sound Indicator Card**(Capital letters on reverse side of card)*

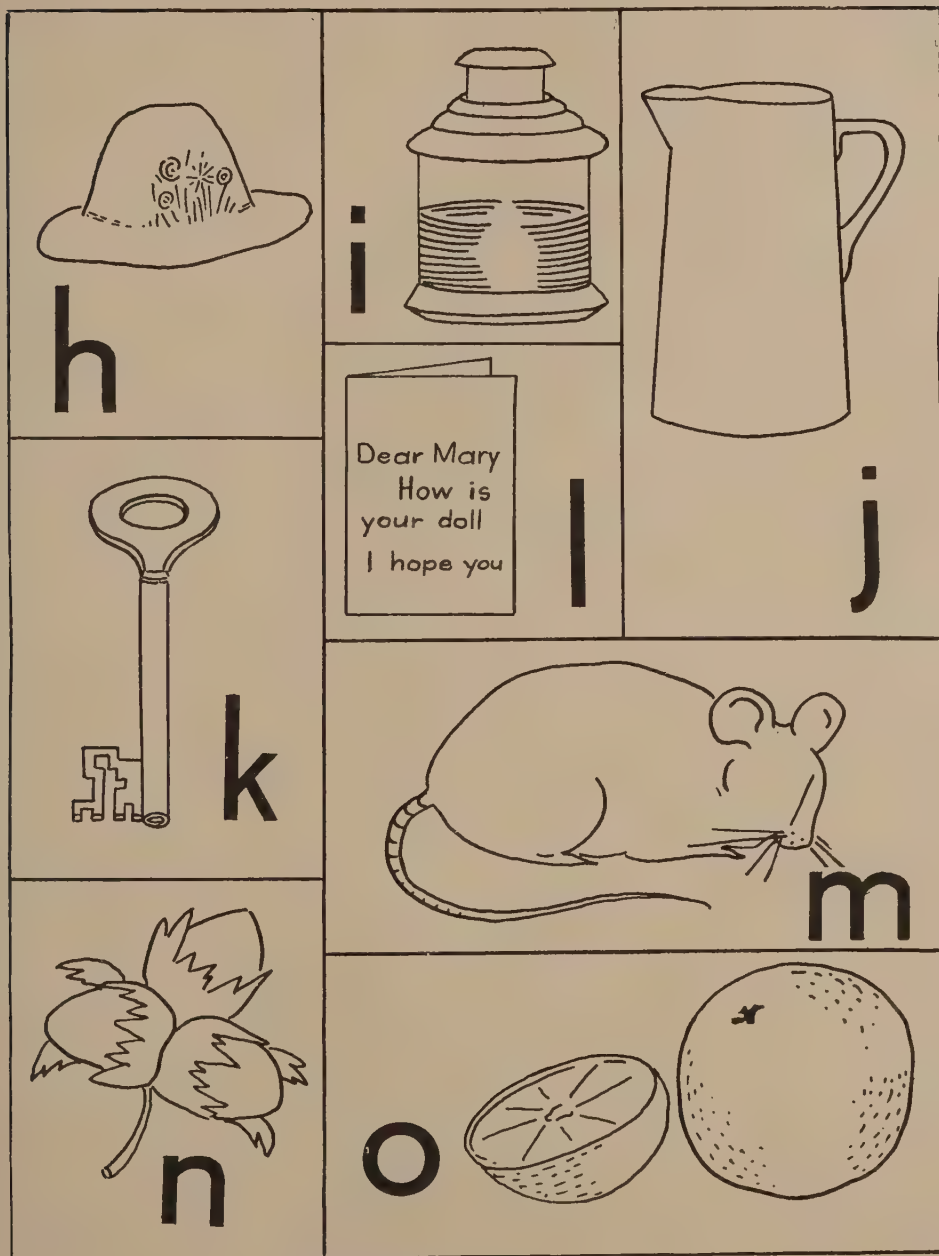


FIG. 34 B

Sound Indicator Card, h to o

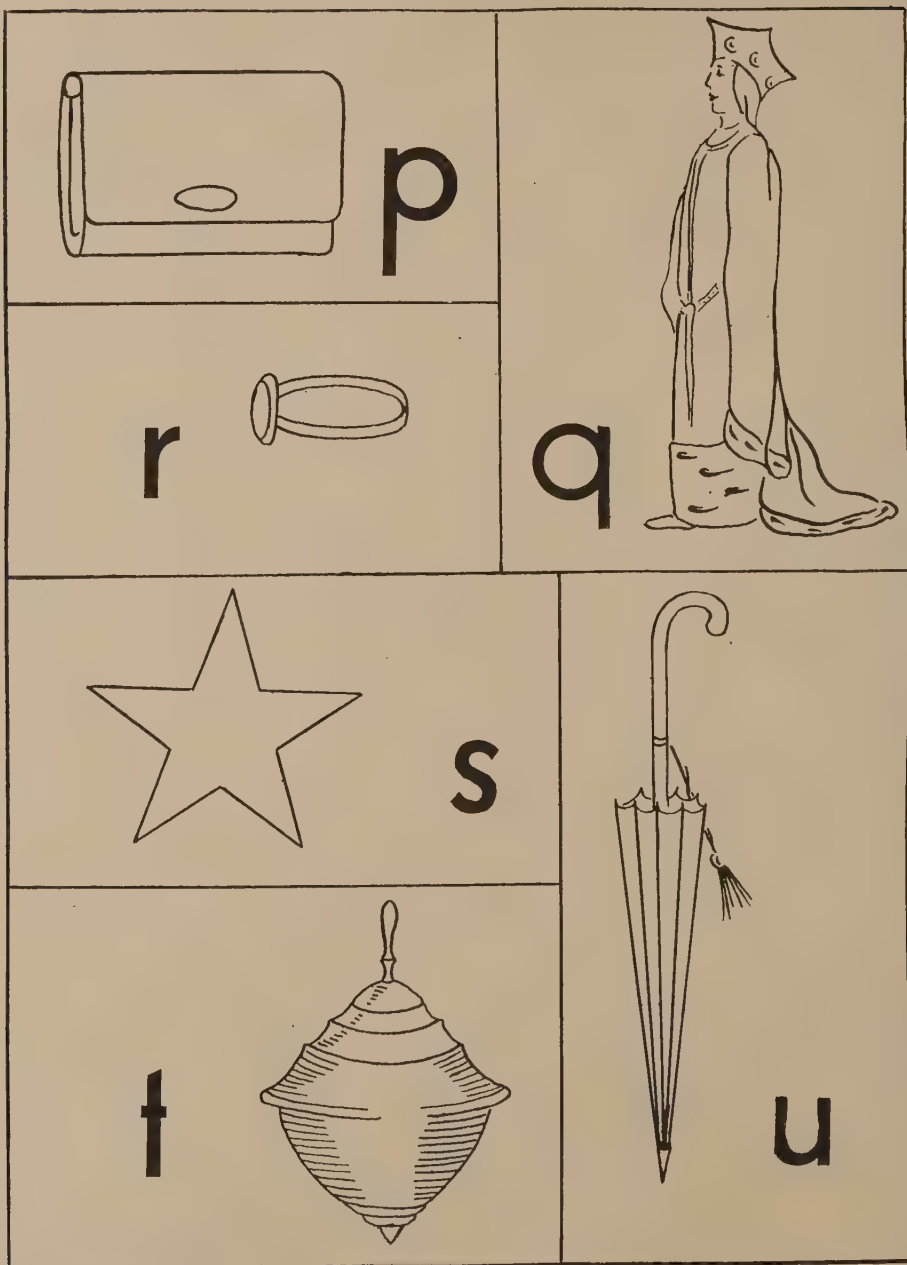


FIG. 34 C

Sound Indicator Card, p to u

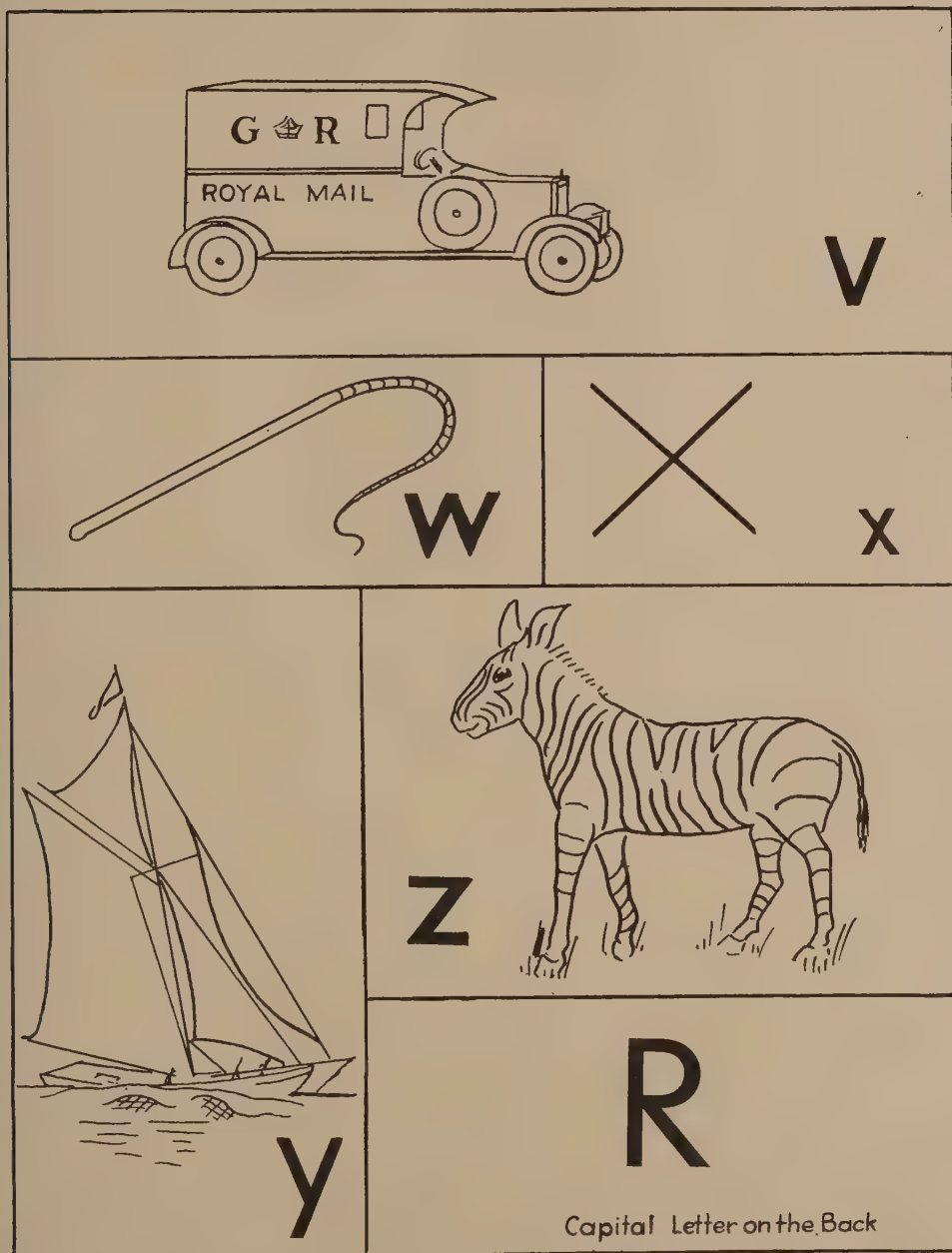


FIG. 34 D

Sound Indicator Card, v to z

are familiar with the sound indicated when they enter the next class. They have been accustomed also to see the names of objects, and can recognize those that are not too complicated.

A number of children, however, do not enter school until the age of five years. As soon as progress in speech has been noticed in general conversation and informal talks, symbols and printed words can be introduced.

First Step in Reading

Large sized, oblong sound-indicator cards should be made for the class-room. (Fig. 34, A, B, C, D.) On each card is a different small letter of the alphabet, and a picture of an object whose initial sound is that of the symbol indicated. The picture is at the upper end of the oblong, the symbol is at the lower. On the reverse side is the capital letter.

Small sized cards similar in design, but with the reverse side left blank, will be needed for the children's individual work, the only difference being that on the children's cards the picture and symbol will be side by side. In addition, for each small card there will be another, half the size, containing the symbol alone. (See Fig. 35.) Two or three cards are shown, the child names the picture on one, finds the initial sound, and looks at the symbol. This is repeated with the next card. Then the card with the symbol alone is shown, and the little worker matches it to the card bearing the same symbol, saying the sound as he does so. Each day the same symbols are practised, and new ones introduced till a group of letters have been learnt.

The Second Step

Test the work by providing some cards containing the pictures alone, and others with only the symbols. The child now has to match the pictures and symbols from memory. (Fig. 36.)

He can test the result of his work by using his Step 1 cards or the big ones hanging on the wall. Next he is given some new Step 1 cards, which he will use in the same way, and eventually test his work by using Step 2 cards. We need not wait till all the symbols are known

before introducing the next test; but as soon as he matches the symbols correctly, give him cards with different pictures, and let him discover which symbol must be put by each illustration. He says the words slowly, finds the initial sound, and looks for its symbol. If a *bat* has been the illustration for *b*, the new one will be something quite different, such as a string of beads, or a bed. (See Fig. 35.)

Step Three

As soon as the child is quite familiar with some of the consonants and all the vowels, words may be introduced. For this he will be given cards, each having a picture and its name, while on separate cards are the names alone. (Fig. 36.) The picture gives the child the clue to the word, and he matches the separate words to the picture cards.

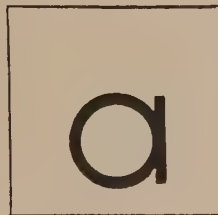
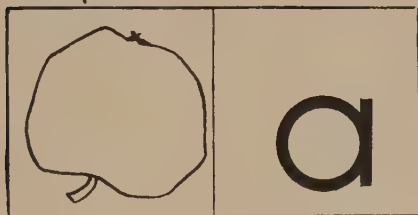
Next he is given the separate letters forming the word, and these he arranges in order, placing each one over the letters on the picture card. Soon he will learn to do this without the big cards. These he will use to test his work when he has completed four or five words.

Step Four

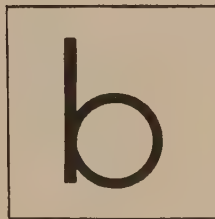
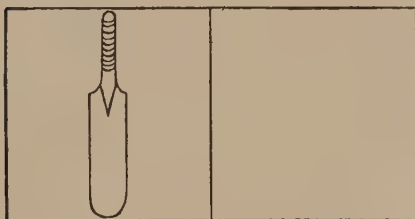
Having learnt a variety of simple words such as hat, cap, mat, cup, bat—and having, at the same time, continued the learning of the other letters of the alphabet—the child now is ready to begin easy sentence making. Before this can be done there are some words that must be learnt by the “look and say” method. That is, the word must be memorized as a whole, and not split up into separate sounds. The following are some of the more useful words—*I, my, you, go, to, the, so, for, and*.

The method used in sentence making is similar to that described in Step 3. A card is provided on which is a picture, and under the picture the sentence describing it. (See Fig. 37.) Little cards bearing the separate words are given to the child; he matches these to the printed sentence, then discards that, while he tries to make the sentence alone. Before very long he will want to rearrange the words and make his own sentences. Encourage this desire; it is the first definite step towards composition.

Step 1



Step 2a



Step 2b

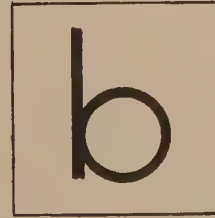
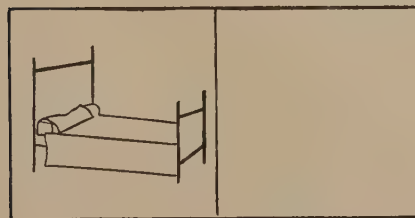
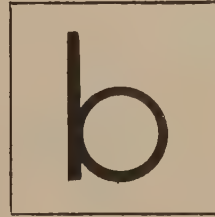
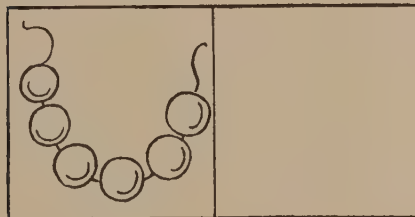
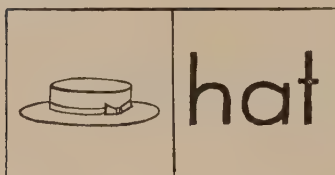


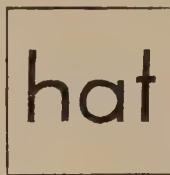
FIG. 35

Pictures and Symbols for Individual Work

Step 3



a



b

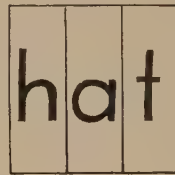


FIG. 36

Apparatus for Word Matching and Making

Step 4

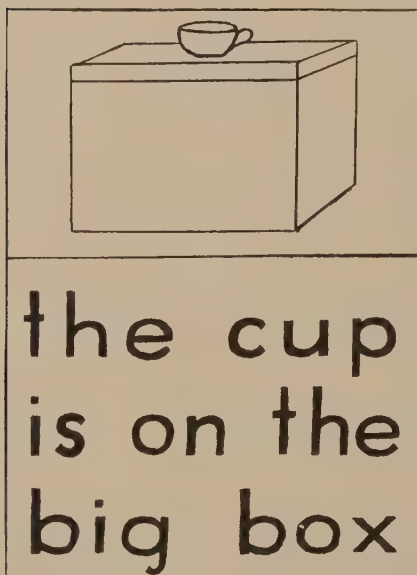
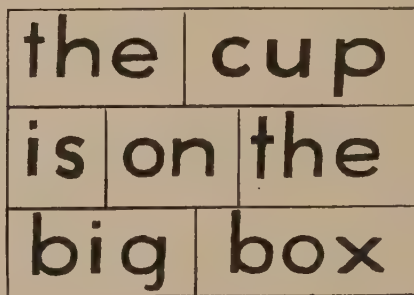


FIG. 37

Sentence Matching and Making*Reading and Writing Go Hand in Hand*

By means of these graded steps, the child is able now to find out for himself any simple words; and as soon as he is sure of the symbols, he will not need the apparatus. If he should be uncertain about any, he will refer to the wall cards, and to these he will go also when he

comes upon a capital letter. (See Section on Reading.)

Hand in hand with these steps in language training will go writing. The small letters are written first, then the separate words and the sentences. It is a wise plan, therefore, in making our indicators and individual apparatus, to put the symbol that the child will use in writing, and if necessary, the print symbol also.

COLLECTIVE GAMES TO HELP PRONUNCIATION

EVERY day, a few moments should be given to breathing exercises, so that gradually the children will form the habit of deep breathing, and gain control of the breath. First be certain that there is nothing stiff in the child's attitude. Body and limbs should be relaxed, but at the same time the body should be well poised. To ensure this, give two or three heel-raising exercises before taking any breathing exercises; then slowly, to counting, or to some signal given by the teacher, take in and let out the breath.

Tongue Exercises

Often slovenly and indistinct speech is caused by the tongue being kept too rigid in the mouth. Let the children practise saying la-la-la-la-laa as rapidly as possible, repeating the movement two or three times. Then, in order to get the tongue more flexible, let them practise moving the tip up and down very quickly. Vary this with a side to side movement, going back again in a moment to the up and down movement.

To the children this is a delightful game; they do not realize how much the exercise is helping their pronunciation.

Clapping and Stepping Rhymes

Another game that helps to cultivate clear articulation is that of clapping or stepping rhythms. A somewhat similar exercise was given in the Baby Room, but now the weak beats as well as the strong ones are to be marked in some way. The verse that follows is given as an example. A heavy step or clap is made on the words or syllables printed in capitals, a lighter step on the others. The children will notice at once that on the last two syllables of "higglety, pigglety," quick steps have to be made.

HIG-gle-ty, PIG-gle-ty, MY BLACK HEN,
SHE lays eggs for GEN-tle-men.

SOME-times nine and SOME-times ten,

HIG-gle-ty, PIG-gle-ty, MY BLACK HEN.

Choose also for this work rhymes and verses where vowel sounds are specially emphasized, so that the practice begun in the former class may still be carried on. Plenty of examples will be found in rhyme books. Here are a few suggestions.

*One, two ; whatever you do,
Start it well and carry it through.*

*Doodle, doodle, doo,
The princess lost her shoe ;
Her Highness hopped,
The fiddler stopped,
Not knowing what to do.*

*Hey diddle, dinketty, poppety, 'pet,
The merchants of London they wear scarlet ;
Silk in the collar, and gold in the hem,
So merrily march the merchantmen.*

*See-saw, Sacradown.
Which is the way to London Town ?
One foot up and the other down,
That is the way to London Town.*

Train Them to Listen

There is very little chance that success will follow our attempts to improve the children's pronunciation unless we are training them all the time to listen and to compare the different ways of saying certain words. This work can be carried on by means of collective games in which large groups, or the whole class, will take part. They can be taken for a few minutes in the daily language lesson. If the class is a large one and all cannot take part in so short a time, those who have no turn on one day will have one the next.

Play the following game to give practice with the letter *h*. The children are told that each will be required to say a word beginning with an *h* that is sounded. No corrections are made at the time if anyone fails to aspirate the letter, but at the end of the game the children are asked

if they heard any mistakes, and to say what they were. The teacher compares the children's replies with the list that she has made, and if any mistakes have been missed by the class, she remarks, "I heard someone say 'ammer. Is that right?" Again, the correction will come from the children.

Finishing Sentences

The game can be varied in this way; the teacher dodges from one to another in the class

given above can be played as well as the following—The children work with partners either at their desks or tables, or standing facing each other in a long line. The question is given to one child, but it is the *partner* who must answer. Children soon discover how very alert they must be, if they are going to win for their partner.

Play the game once or twice, using only one of the difficult sounds, then introduce one or two more. First a child may be asked for a word containing the sound of *sh*, while the next child has to give one with *th*. Varying the game

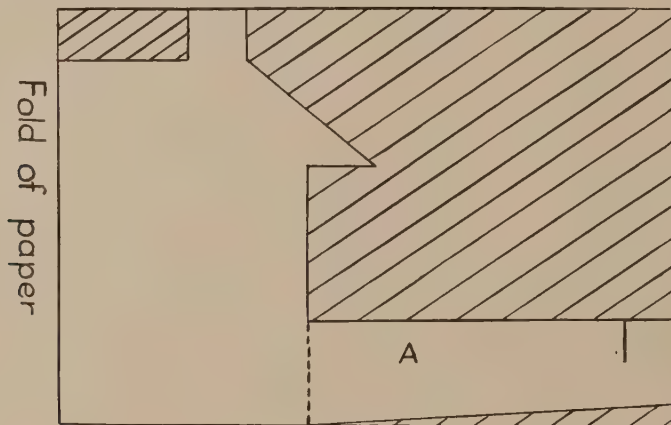


FIG. 38

House Cut from a Folded Oblong

This is to be free cutting. Open out paper and draw shop front, etc. Bend back arm A, and corresponding arm. These interlock by means of cuts. If made on upper edge on A, make on lower edge of other arm

asking for a sentence to be finished. The child's answer is judged by the rest of the class to be right or wrong. Here are a few examples of sentences—

The builder is building a brick . . .
I have five fingers on my . . .
The men have gathered in the . . .
Open the door by turning the . . .
Johnny shall ride on the big brown . . .

The Game of Partners

Other sounds which still need constant practice are those for *th*, *sh*, *y* and *f*. The games

in this way makes the children listen attentively and think quickly.

Word-Building

Word-building is another means of practising correct pronunciation, as well as being a good test of the children's progress in reading. It can be made an interesting game as the children begin to build up the various families on their "ladders." First take groups of words made from simple two-letter words such as *at*, *an*, *up*, *in*, *am*. Later take those containing compound vowel sounds, *or*, *ur*, *ir*, *ar*, *er*, and the double vowel sounds *ou*, *oo*, etc.

It is good to get the children to think of the words as belonging to various families, and this can be emphasized if the words are written on the rungs of a ladder drawn on the blackboard, or inside the outline drawing of a house. Let the children make their own lists, which can be kept inside their special little paper houses and taken out for practice purposes. These lists may be in the form of a long strip like a ladder, or in book form. (See Fig. 39.)

Practice in Sentence-Making

Reading "stories" from the word lists is an exercise in sentence-making that the children appreciate. Supposing the *or* family is to be used; the list may consist of such words as *corn, torn, morn, horn, sort*. Each child in turn makes up a sentence bringing in the next word on his list—

The corn is getting ripe.

My coat is torn.

The cock crowed in the morn.

Boy Blue must blow his horn.

Encourage the children to think of different ways of beginning sentences so that they do not all start with "I have a . . ." or "This is a . . ." If, at this stage, the children are accustomed to vary the way in which they begin their sentences, later on, when they start written compositions, their work is likely to be interesting.

Variety in Sentence-Making

The game of sentence-making is most useful in language work, but it is not wise to follow the same plan for each lesson. Vary the game so that it may show us whether—

(a) the child's vocabulary is increasing.

(b) the meanings of words are understood.

For testing the child's vocabulary, one method is that of using a large picture of an interesting

subject such as a railway station, the Zoo, a toy shop. Each child should try to say something about the picture, and here again we shall do well to commend those who think of interesting ways of framing their sentences. Sometimes it is a good plan to show pictures of unfamiliar scenes, so that new words can be added to the child's vocabulary; e.g. a seaside scene for those who have never seen the sea; the Zoo for those who live in the country.

Other Happy Exercises

Another way of taking the lesson is to pin on the blackboard a variety of different coloured pieces of paper. Let the children name the colours first, and then in turn talk of something that is a special colour, e.g. *Forget-me-nots are blue. My mother has a green dress. There is yellow sunshine in that picture.*

Or let them talk of something that happens on different days of the week, or say something descriptive of each month. Another method is to name a word, it may be a noun, a verb, an adverb, or an adjective, that is to be used by the child in a sentence. This is a good way of discovering whether the meaning of the word is known.

Common Mispronunciation

Do not let us forget the words that are frequently mispronounced by children, e.g. *wapse* for wasp, *squiddle* for squirrel, *single* for signal. Each teacher should keep a list, and give them sometimes as the words round which the sentence is to be built.

Value of Continuous Narrative

As soon as children realize how to make sentences, we should not limit them to that form of language exercise, but allow them to give a continuous narrative. This probably has already been done when stories are retold and dramatized, but such work is more informal than what is now to be attempted.

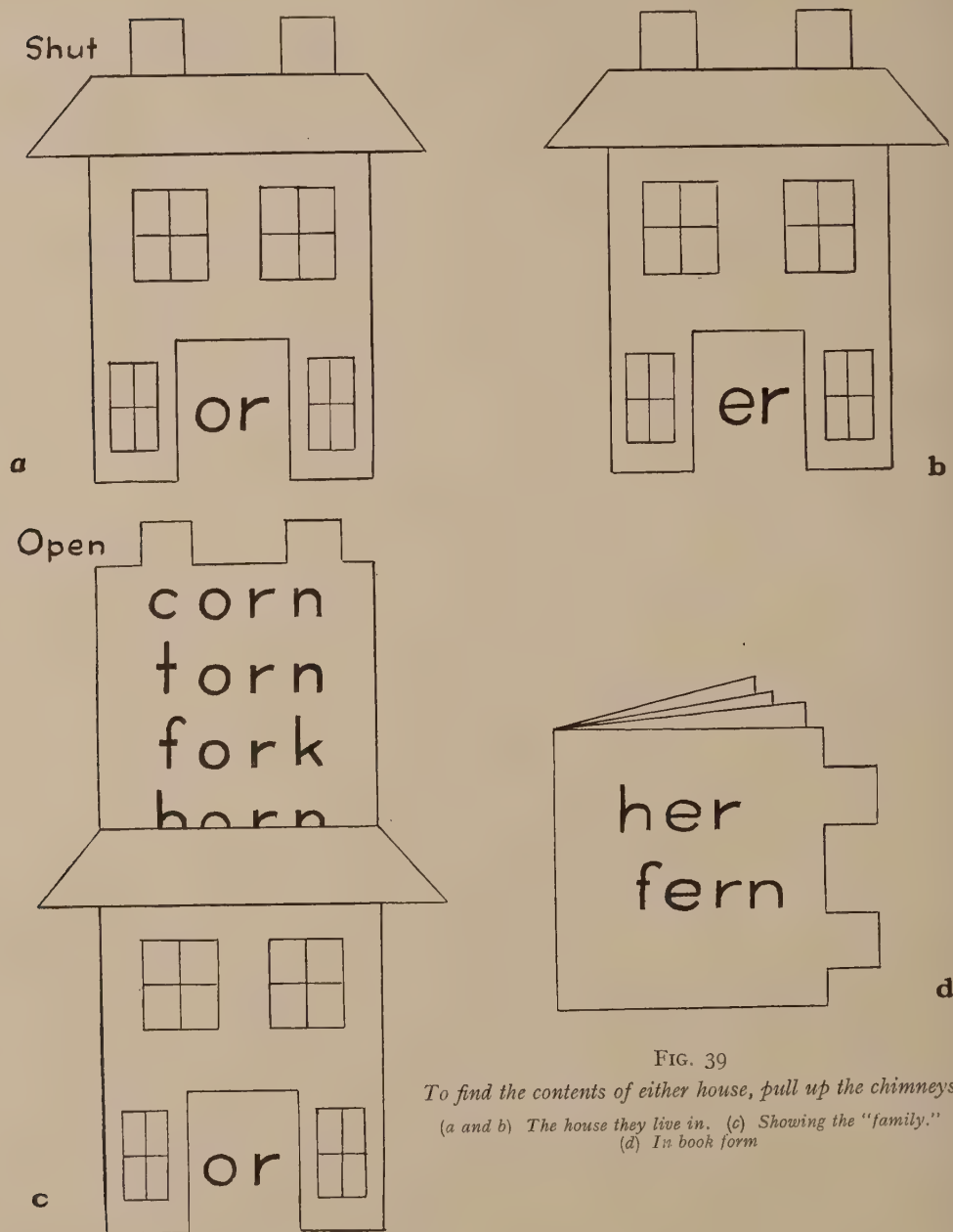


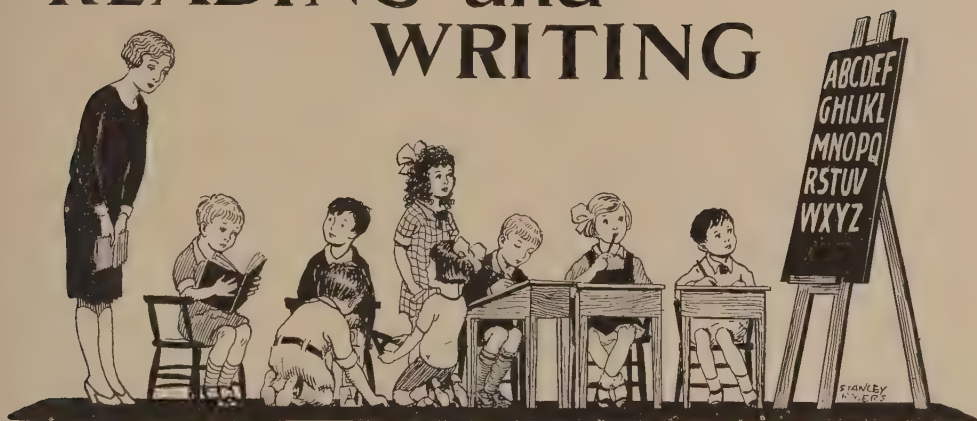
FIG. 39

To find the contents of either house, pull up the chimneys

(a and b) The house they live in. (c) Showing the "family."

(d) In book form

READING and WRITING



THE PHONIC METHOD OF TEACHING READING

A METHOD of teaching reading, which begins by making little children familiar with the shapes and sounds of the letters of the alphabet, is likely to remain as popular in the schools of the future, as it is in the majority of our schools to-day. This method of teaching reading has certain advantages which, one might venture to predict, will always appeal to teachers of little children—

make the letter sounds, to distinguish these sounds again in spoken language provides important eye, speech, and ear training at a period of childhood when such training is received with greater joy, and has more beneficial and lasting results than when given at any later period. Eye, ear, voice, and *hand* may all be used in the process of learning letter shapes and letter sounds.

1. *Interest in Shapes and Sounds*

Most small children are interested in the many shapes which the alphabet provides. They enjoy arranging large cut-out alphabets—putting like letters together, and separating them from the unlike. Such exercises prepare them for noting resemblances and differences in the more complex wholes of words and of sentences.

Children are also interested in making the more or less simple sounds represented by each letter; and by making these simple sounds they are enabled to enunciate more clearly themselves, and to recognize similar sounds in the spoken language which they hear around them.

2. *Important Eye, Speech, and Ear Training Provided*

Learning to recognize the letter shapes, to

3. *Independent Learning*

Children who have learnt the sounds of the letters acquire power to tackle words by themselves. In the case of clever children, little more teaching is necessary than to make them familiar with the twenty-four sounds commonly associated with the twenty-six letters of the alphabet. Such children combine this foundational knowledge with intelligent guessing, and thus, in time, learn by their own efforts to read most words.

One might consider the learning of letter sounds to constitute a kind of “minimum essential” for all children, in learning to read. In the schools of the future it will probably be the aim to find the minimum which need be directly taught, and the best method of setting children to learn the maximum amount by their own independent efforts.

Phonic Methods and Mechanical Drill

Phonic methods of the past have largely been associated with phonic drill, and drill which aimed at bringing a class of children of round about the same age to the same degree of proficiency in the same time. Modern psychology and mental testing have impressed a truth which might well have been obvious to practical teachers years ago. Children of the same age are vastly different in mental endowment, and differ also in rate of development. A method, therefore, which demands a definite standard of attainment from all individuals in the same time cannot be a good one.

Mechanical phonic drill was accompanied by the reading of books very definitely arranged to exemplify the spelling rules taught during the drill. Thus the child well drilled in such words as "spade", "made", "wade"; and "save", "gave", "wave", may be given such a sentence in his reader, as "He will dig a *grave* with it," in connection with a child's new spade! Interest, and too often sense, were sacrificed in many such readers to the spelling rules which the chosen words illustrated.

Mechanical drill, the dead level of required attainment, the lack of interest, of simplicity and beauty of language in readers were responsible for producing much mechanical, expressionless reading. One would not wish to contemplate for how much weariness and dislike of the subject these were also responsible.

Characteristics of the Newer Phonic Method

1. Modern methods of teaching reading on a phonic basis have eliminated the phonic class drill, and make provision for each child to progress at his own individual rate. This is possible through the provision of material which the child can use with the minimum of direct help.

2. Children are given ample opportunity of using eye, ear, voice, and hand in the learning process. Eye-impressions reinforce those of the ear, and the hand is active in sorting and arranging material. Hand activity is beneficial in two ways: (a) when the hand is busy, the mind

can concentrate on work for a longer time than would otherwise be either possible or desirable; and (b) hand activity enables children to acquire a muscular control, which helps to stabilize the nervous system and brings with it poise and balance and emotional control.

Silent Word and Sentence Study

3. These methods make provision for ample *silent word and sentence study*. Children are not hurried into saying aloud words, or sentences, until they have had time to connect them with *ideas*. Much of their work consists in matching words with pictures, arranging words according to their meaning, interpreting sentences through action. Time is given for little children to grasp thought behind symbols, and when this has been done, their understanding of ideas is manifest through the outward expression of it in arrangement of material or in action.

Little children require time to study words and grasp the thought behind them. If they are hurried into reading words aloud, the words too often mean no more to them than a sound total, irradiated by no idea. Their reading is in consequence stilted, lifeless, expressionless. They pause at sound units, pause at word units, and give equal emphasis to important and to unimportant words.

Independent Thought and Work

4. Not the least of the benefits which modern methods bring in their train is the scope which they provide for *independent thought and judgment, for the exercise of initiative and self-help* among the children. The child who has selected his material, has arranged it through the exercise of his own mind, who feels his work to be the result of his own effort, is in a very different mood from the child who has repeated words which he has heard his teacher say, has read words of which he has had time only dimly to feel the meaning. The child who, unaided, has done, it may be, only a little job well, has a satisfaction similar to that of a good workman contemplating an honest task completed. In the classroom there are many little things of weighty significance. A little child, learning to read, may learn many other lessons during the

process of quite as great importance as his progress in reading.

Adaptation of Method to Special Interest of Children

Teaching reading on a phonic basis need not lead to sacrificing interest in the reading matter because of regularity of structure in the words used. The scheme outlined in the following pages makes provision for the inclusion, from an early stage, of words in which children show special interest. It is well, however, that, in the child's early word experience, regular words which he himself can tackle through his knowledge of their sounds, should out-number those of irregular structure with which he comes in contact. Thus it is more possible to build up in the child self-confidence in solving his own difficulties, and to reap one of the main advantages of following a phonic method. A fair sprinkling of irregular words *interests* the little child, and his interest in them is largely the result of his phonic training, which has provided a standard of comparison by which he recognizes irregularity when he sees it.

Indication is given in the following pages of methods of adapting teaching to children who learn more readily through ear, eye, or hand.

Supplementary Aids to Good Reading

Sometimes, in watching little folks arranging letters and words, or silently carrying out commands, one has a feeling that something more is needed if the children one day are to read aloud as one would wish to hear them read. It is probably necessary to guard against a tendency to allow children to become entangled in word and sentence-making, and in word arrangements only, and to provide them with too few opportunities of learning to appreciate beautiful thoughts, beautifully clothed in words, and read with the expression which springs from sheer enjoyment.

It is suggested, therefore, that such exercises should be supplemented in certain ways—

- 1—By listening to and by learning rhymes, jingles, and poems which build up in them appreciation of well-sounding words, and beauty of rhythm and of cadence. (*See Poetry Section.*)

- 2—By listening to the best of the old folk-tales, and such tales of to-day as keep the laws of good child literature, laws of directness and simplicity combined with a rhythmic recurrence of catching phrase or jingle. (*See Story Section.*)
- 3—By listening, from time to time, while the teacher reads suitable rhymes and stories from books, watching her finger pass along the lines whilst she reads.
- 4—By finding in their environment not only books which they can puzzle out by means of their knowledge of sounds, but also books containing the rhymes and stories to which they have so often listened with joy. These stories they may read partly through memory, but their phonic training will enable them also to profit by many hints and checks which come to them from the printed page.

Individual Lessons

A modern infant room must make provision for much individual work. Children should not be kept marking time while slow folks stumble through exercises, easy to the point of boredom to their quicker companions. Marking time is bad, both mentally and morally, for our clever children, whilst exercises of too great difficulty are still more harmful for slow children. Such exercises may give rise to an oppressive feeling of discouragement resulting from their failure to succeed as do others. In consequence, such children may become more and more confused, more and more hopelessly difficult to teach. We *know* now—though we may have guessed it before—that our class of five-year-olds may consist of individuals differing in mental ability by two, three years, or even four years. These widely differing individuals must be given tasks commensurate with their powers, if they are to taste something of that joy of achievement after effort, which provides the greatest spur to the output of more effort.

Individual work material such as described in the following pages enables individual children to go ahead with their work according to their ability, and an adequate number of suitable illustrated books make further provision for ample individual study.

Group Lessons Profitable

As subject-matter and the progress of the children seem to demand it, group lessons may profitably be taken with individual work. In large classes, organization is made somewhat easier if children of more or less equal

ability are seated near each other. A class of forty might thus consist of four groups, ten in each, and classified according to ability, A, B, C, and D—the teacher being very careful never to give any indication in the children's hearing that Group A consists of the brightest, and Group D of the slowest children—knowing, as we do, that to realize one's self as slow or stupid tends to make one more so! If a method of grouping is followed, it is more easy from time to time to give a lesson to a group which has reached somewhat the same stage of work.

Class Work

Certain exercises may be enjoyed by the whole class, and are likely to have no harmful effect on slow or on clever children. Such lessons are described in the following pages, lessons such as chorus work in sounding letters; word-building in connection with story-telling; listening to and learning rhymes; carrying out simple written commands—though these are often more suitably given to a group.

The teacher with practice becomes skilled in the knowledge of when a child needs an individual lesson; when a lesson is best given to a group who have reached the same stage; and when the stimulus of enjoying a lesson as a class will not incur boring waste of time for the clever children, or deadening discouragement for the slow children who may too obviously have their inadequacy revealed to them.

Competition and comparison of work are quite out of place in an infant department—except in such rare instances as may occur when two children are equally gifted in the same subject, and have put forth unequal effort. Competition and comparison have less deadening effect in later years, but, in an infant department, over and beyond mental and physiological differences, there are differences in rates of development, differences for instance in brain growth, which make it impossible for a child to count accurately or to read words until certain parts of the brain have begun to function.

Ages at which Teaching is to be Given

There can be no rigid standard of work demanded from children at any given age. The

teacher's guide must be the child's response. The environment provides the stimulus—in the case of reading—in the form of letters, words, sentences, books. And to this environment the child responds as he is able.

- (a) The learning of symbols and sounds presents no special difficulty. Little children may easily pick them up any time between the ages of two and five years. No child, however, should be forced to learn them—only harm will result from forcing, and there is no special hurry for them to be known. It is probably kinder to allow children to pick up knowledge of letter sounds and shapes at a fairly early age—when they are of most interest to them—and in so doing allow one's self to be guided by that interest. Recognizing shapes, listening to and making noises, are natural activities for little ones who busy themselves in making the world their own by means of eyes, ears, and hands.
- (b) Ability to recognize words as wholes, which represent ideas, marks a decided advance in development, and cannot be forced. It seems to depend on the growth of certain centres in the brain.

The stimulus of words enables the child to make good progress in reading *when combined with the necessary brain condition*. Some read, without undue effort, at five or even earlier. Other children may not be ready to profit by teaching until a much later stage.

The child who recognizes at sight a word, even a simple one, which has not been already pronounced for him, and who associates the word with an idea, has probably made the most important step he will ever make in learning to read. The rest will be much easier going.

Individual Child Study the Key to Teaching

There is no rule of thumb for the teachers of to-morrow—nothing but individual child study to provide a key to teaching. Teaching is good or bad in so far as it is nicely adjusted to the child's condition, and the child's response to the stimulus offered is the best guide in providing him with suitable work.

The pages following mark out a simple stairway to reading. Some little folks have raced up that stairway and others have crawled. The steps are sufficiently low for the crawlers to make slow, steady, progress; the racers will barely hover on a step for a moment before they show indication that they are ready for the next. We can do no more than indicate a pathway. Individual teachers must adjust the going to the natural pace of the children.

TEACHING OF SOUNDS AND LETTERS

CHILDREN of to-day find letters confronting them in many places; in trams, in shops, on the books and papers which are found in most homes. The many and diverse shapes interest little people, who busy themselves in trying to understand the wide and wonderful world into which they have so recently come. No doubt there is something of mystery to them about the way in which the wonderful grown-ups translate these shapes into sounds and words. After all, there are some similarities between these little new-comers into this world, and the primitive folk who regarded with awe the first writers and readers of runes.

The world is very complex for these little folk. They select various bits of it which they happen to come across as playthings; bits of stone, string, it may be, or seaweed. They play with these things, and get to know them better, and gradually, these become related to other things in experience.

Letter Shapes as Play Material

Similarly, little children are happy to be given letter shapes as playthings, even in a baby room. Capital letters, 4 in. high, make suitable play material for little four or five-year-olds. The letters should be of the simplest possible form—no extra little finishing lines—"serifs"—should appear. **A** and **J**, for instance, are better forms for a little child to handle than **A** or **J**. Letters of such a simple form may be bought, or may be cut from cardboard.

A good game for little ones to play with these letters is to learn to match them with similar letters printed on cardboard. Sheets of cardboard, measuring 14 in. by 10½ in., may be prepared for this purpose. A group of four letters may be printed on each sheet, and this may be done by placing the cut-out letters on the cardboard, drawing round them, and filling in the outlined letter with a wash of colour

(Fig. 40). The little ones will learn to lay the cut-out letters neatly on the boards; the teacher drawing attention to those which are very accurately placed above the outlines.

Value of Matching Game

We must always remember how important is finger-training for babies, and how important for them also is the pleasure which springs from knowing that they have done a little job really well.

In this matching game, the eyes of the little ones learn to distinguish between one and another letter form, and even before they have learnt their sounds, they will hail them as friends when they see them, it may be in golden colour, above shop or hotel doorway. "We have one of them in our school!" shouted one little boy in obvious delight at seeing in a new setting the letter "o" which he had handled in school. There it was, high on a building, among the big golden letters which spelt "hotel"!

Teaching Letter Sounds

It will happen during these matching games that the teacher will sound for a child, here and there, one and another letter. It will result that children will repeatedly ask, "What does this one say?" It is part of the glamour of these shapes that each one elicits a different sound. The child imitates the teacher who has made the sound with clear distinctness, and he learns to use his speech organs effectively. It is no small triumph for him to bring his lips together firmly, opening them again with an explosion to sound the letters "b," "p"; or, the tip of his tongue nicely in place behind his teeth, to make the sounds of "l," "t," "d."

The teacher may with profit occasionally draw the child's attention to what is happening to tongue or lips, and to the way in which the breath is coming out. Children, for instance,

are always interested to find that "m" and "n" cannot be sounded while they hold their noses tight.

The letter sounds should be made with vigour, for the teacher is seeking to secure clear enunciation, and little folk must use their speech organs vigorously in order to appreciate fully the differences of sound.

into sound and sound into letter, he should not have to pass in thought through ideas of "apple" or of "snake." He may confide in us fancies of his own, "h" is like a chair, "t" is like a cross. These fancies he takes at their real value; hard and fast connections made by us are less easily shed.

One little child protested when she heard

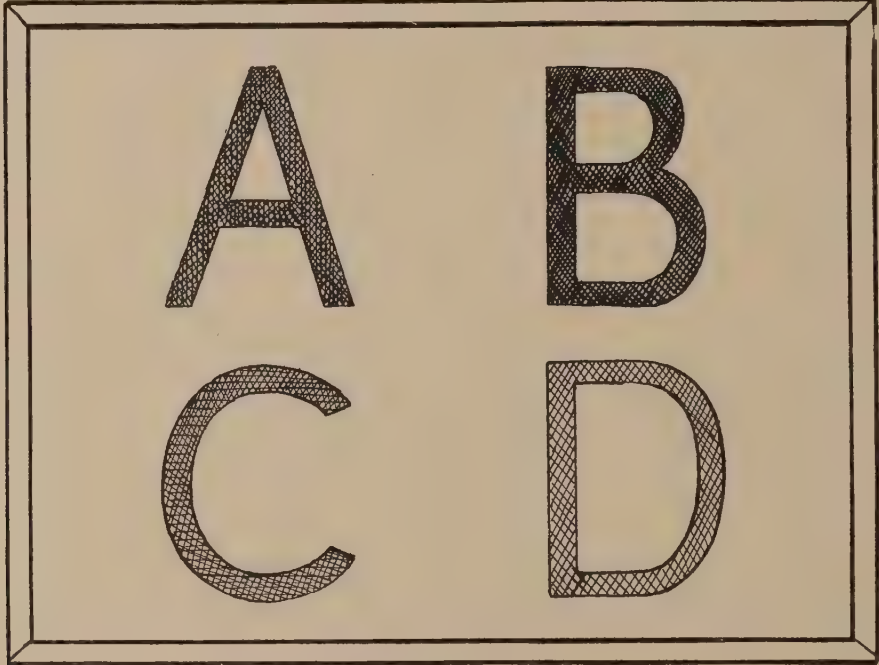


FIG. 40

Board on which are painted, in bright colours, Letter Shapes, on which may be placed corresponding shapes from the box of cut-out Capitals

Letters Very Simply Taught

It is best that letter sounds should be very simply taught without the introduction of extraneous detail. "A" is not an apple, nor is "S" a snake. Both indicate sounds only, and the child is impeded in his thought processes if "A" becomes too closely connected with apple, or "S" with snake. *Letter shape should call up letter sound*, not more or less irrelevant ideas. If the child is to translate quickly letter

the letter "i" named by its sound only. "No," she said, "That's the little man whose hat blew off." This resulted from the method used of teaching this letter in the school which she attended. The story remained while the truth with which it was associated was forgotten.

Using the Sense of Touch

The little child delights in touch experience. During the early years, much of the knowledge

he gained of the world around him, of the properties of things, had to come through this sense which is perfected more early than that of sight or of hearing. It is due to the experimental work of Dr. Montessori that we have learned to make use of this sense, both in learning to read and to write. Letters cut out of various materials are available to-day which provide surfaces suitable for the fingers of the child to touch. There are sand-paper letters, velvet-pile letters, and letters cut from indented paper which provide a pleasant touch surface. Letters may be bought ready mounted on

Capitals and Small

There are certain advantages in using cards on which capital and small letters are mounted side by side. The children learn to connect them closely with each other, and the same sound is made twice over while the first and the second forms are being touched. They are also able to see the relative sizes of the small and capital form when they appear thus side by side on a card. At first the big capital is connected with the big important letters which have to be put up on shops and stations, for

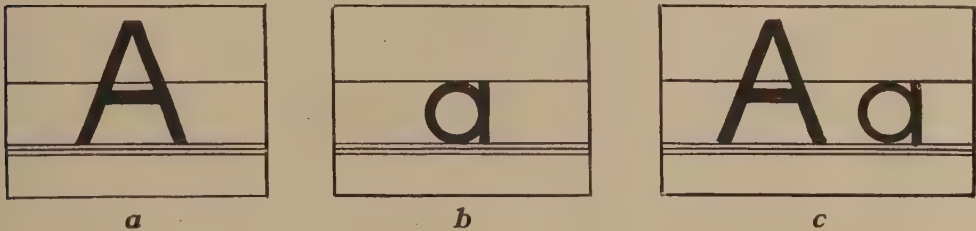


FIG. 41

Letters cut from black velvet pile paper, and mounted on ruled cardboard. a and b show the Capital and Small Letters mounted separately, and c shows them mounted side by side.

Three lines underneath letters show which end is placed nearest to the child

cardboard; or, at a much lower figure, ready to mount on cardboard.

If necessary, the letters can be cut from a heavy wallpaper with a rough surface, and then mounted on cardboard. Capital letters measuring 4 in. high, and small letters on a 2 in. scale, are suitable for little children. If letters are mounted on ruled cardboard, the children are helped to observe the relative positions of the letters, and the parts which come between, above, and below the lines. It is necessary to indicate in some way which edge of the letter is to be placed next to the child. It will be found much more effective to give the child an indication of the top or bottom of the card than of its right or left side. A little child can distinguish between top and bottom before he can distinguish between right or left.

An effective plan for helping children to place the cards in the right position is to draw three lines under the letters. (Fig. 41.)

every one to see. At a later stage other uses of capital letters are discovered. (See article on *Word Building*, page 398.)

The mounted touch-letters may be kept in a wooden chocolate box which has been covered with cretonne of a bright, pretty design. It is helpful to keep a Record Book inside the box of letters. This may be made from an Arithmetic Exercise Book, which has been covered with brown paper. Along the top of two opposite pages are printed the twenty-six letters of the alphabet, and down the right-hand side are printed the names of the children in the class. When a child recognizes and sounds a letter whenever he sees it, a cross is entered in this Record Book under the letter and opposite his name.

Learning How to Touch Letters

The children have to be shown individually, or in small groups, how to touch the letters.

They have to learn to use for this purpose the first and second fingers of the right hand, and they have to learn in which direction to move their fingers. Touching the letters becomes a popular exercise with little children; they enjoy the muscular and tactile experiences which it provides, and from touching the letters prepared for the purpose, many of them form a habit of touching any large printed letters or numbers which they happen to come across, thereby preparing their hands very effectively for writing them.

One little maiden of four, when out with her mother, discovered under a shop window on

noise made in producing such letters as b, d, g, v, z, as compared with the gentler sounds of p, t, c, f, or s. It is suggested that no comparison should be made on this account between noisy letters and noisy boys, and quiet letters and quiet girls. The children themselves may contribute fancies of this kind as they like—such fancies do no harm, but fancies imposed by the teacher tend to remain firmly rooted in the minds of the children, destroying, it may be, their own free fancies, the fruit of self-activity in noting likenesses, and the real romance connected with the making of forms which represent sounds.

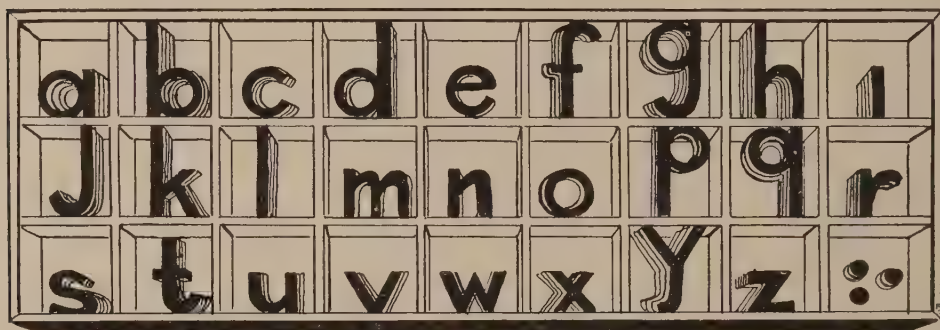


FIG. 42

Box containing Five of each Small Letter cut out of cardboard

her own level a long brass plate on which was printed the name of the shop in large engraved capitals. It was impossible for the mother to proceed until the little one, quite excited with her discovery, had had time to go over all the letters with her little fingers!

It is best at first to put in the box of Touch Letters those which form strong contrasts in form and sound, such as "b" and "s," or "t" and "a," "g" and "m," "l" and "e."

Hard and Soft Sounds

Gradually the children will learn to take a pride in making quite clear by their enunciation the finer differences between such similar letters as p and b; t and d, c, k or q and g; a and u; e and i; f and v; m and n; s and z.

They may be taught very simply to note the

Group or Class Lessons

The children should have opportunities of seeing the teacher draw letters slowly on the blackboard with chalk, and they will benefit through opportunities of enunciating the sounds in chorus. If the teacher from time to time should say, "I wonder whether you can sound this letter whenever I finish writing it," the children will watch eagerly while it is being printed, and explode into sound when it is completed. In this chorus work, timid children may learn to use their speech organs more vigorously, and the quick recognition of the brighter children helps those who are more slow.

Sometimes during talk or story the teacher may with profit write a name on the blackboard with such a remark, as, "Then I saw a d-o-g (writing) running after the sheep."

No attempt should be made to teach the word, but the child gains an experience of seeing his sounds used in connection with an idea, and his eye follows the lines which form the big letters of the word on the blackboard.

Matching Small Letters

The box of cut-out letters used at a later stage for word-building (Fig. 42), may, at this stage, be used for letter-matching. Several firms now publish letters for word-building, and one useful form of letter-box is shown in the diagram. The letters in the box are two and four inches high, so that the size is suitable for little children. The box contains five complete alphabets, but one alphabet is sufficient for the child to use at this early stage, and the four extra letters in each compartment may be temporarily taken away. A letter is gummed to the bottom of each compartment, so that if the child empties out the one alphabet which remains in the box, he may make a game of replacing each letter in its own particular place, and neatly arranged above its companion letter.

As the letters are arranged in alphabetic order, the child gradually becomes accustomed to an arrangement which is useful to know in later life when dictionaries or encyclopaedias come to be consulted. This preliminary game of letter-matching not only provides eye and finger training, but prepares the child for the quick finding of the letters needed in word-building, and to an orderly use of the box of letters.

Matching Capital and Small Letters

Another game which interests children is to pair a capital letter with its small form. This may be done by using again the boards on which were drawn the large capital letters. At this stage, instead of covering the letter with the cut-out capital, the child may select from the box of letters the correct small letter to place beside each capital letter on the board (Fig. 44).

Another useful piece of apparatus to be used in matching small with capital letters is shown in the diagram, Fig. 44. The board is made from cardboard measuring 14 in. by 19 in. The pockets along the bottom, which hold the small

letters, are made of cloth. It will be noticed that by means of three lines drawn underneath all letters the child is helped to lay each small letter in correct relationship to its capital form.

An Alphabet Frieze

An Alphabet Frieze is useful in helping children to do these exercises correctly. On the

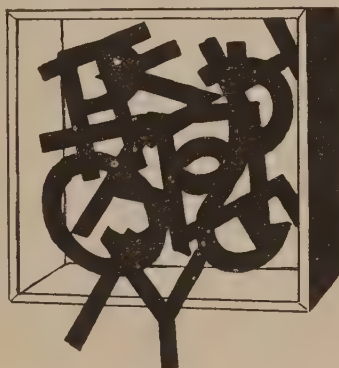


FIG. 43

Box containing cut-out capital letters of a Simple Form, without serifs

frieze, capital and small letters appear side by side, and thus the children are helped to pair them correctly on the boards without supervision. Cut-out letters, and paper with which to make such a frieze, may be bought; or stencils may be made from the cut-out alphabets used, and the letters painted on a soft shade of paper which tones in well with the general colour scheme of the room.

Children like to see their letter friends in various places, and an alphabet frieze in the room provides another opportunity for recognizing them, and a permanent illustration of really good forms.

An Alphabet Book

This Alphabet Frieze is not illustrated by pictures because, as mentioned before, it is intended that the only unvarying connection which a letter should form in a child's mind is with its sound. Children come to recognize

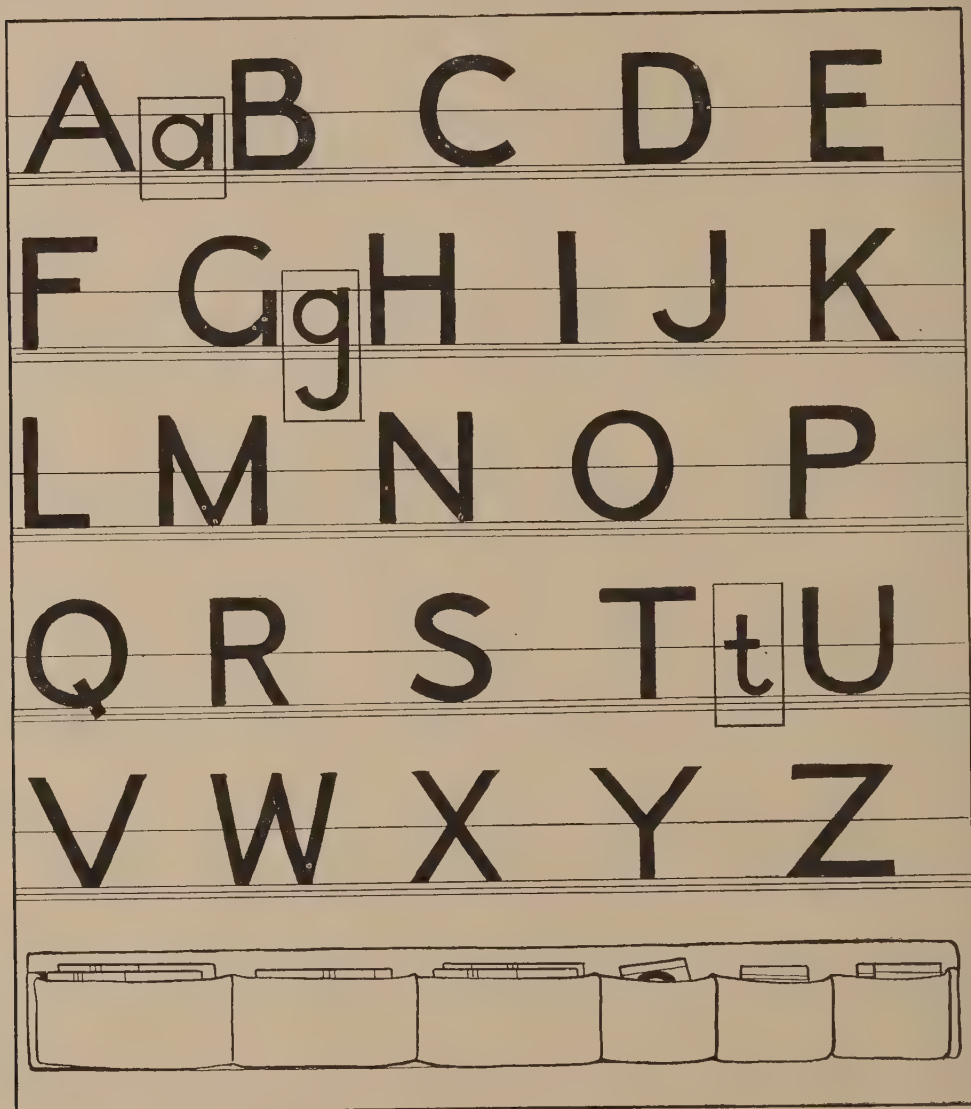


FIG. 44

Alphabet Board for matching Small with Capital Letters. Three lines below all letters enable children to place them correctly

the sound elements in the words slowly and clearly enunciated for them by their teachers, and almost invariably the first sound to be distinguished in any given word is the initial one. Later comes recognition of final sound, then of consonants within the word, and last of all are vowel sounds distinguished.

Children trained like this have the power to read. Clever children need no further direct help. They worry the meaning out of the printed page by their knowledge of sounds. When that fails, they make guesses with the help of the context.

Its Uses

For the child on the threshold of learning to read, but holding the key of foundational knowledge (familiarity with letter-shapes and letter-sounds), it is well to provide some such alphabet book as is illustrated in the diagram. Letters of both kinds are printed on each page, and the child may now learn to associate the big important one with a girl's or boy's, dog's or cat's *own special* name.

Such a book might be used in connection with games, in trying to find many more words than are given on a page beginning with the same sound. It may also form a bridge over which the child may pass from letter-recognition to word-recognition. Beside each picture is printed its name-word; these name-words should all be regular, but it will be found necessary to leave blank, except for the two forms of the letter, the pages on which are printed q, x, y, z.

An alphabet book of this kind may be purchased, but it may be very easily made from brown paper, by the method described in the articles on Language Training. Charming pictures of boys and girls, who should have such

names as Bob, Jack, Fred, Nan, Nell, Sally, and pictures of horses, dogs, and cats with such names as Dobbin, Rob, and Tabby, may be cut from illustrated magazines. Catalogues and



FIG. 45

*Page from Alphabet Book showing use of
Small and of Capital Letters*

advertisements are useful for supplying such pictures as bag, bed, box, or mop, mat, pen, pot. Such big words as Margaret, or umbrella, do not come amiss. Both are regular, and provide an opportunity for clever children to use their maturing power to the full, and such children receive great impetus from having tackled a really big word!

WORD-BUILDING

IN talks with the children, the teacher often has occasion to introduce a new word. The new word should be enunciated very slowly and very distinctly—so slowly, indeed, that each component sound may be easily distinguished by the child. It will be found that children come, spontaneously, to analyse many words they hear into their sound elements when once they have received stimulus from the slow, clear speech of their teacher, and have been initiated into the playing of such simple little games as finding the initial sounds in words or finding many words which begin with the same sound. (*See Spelling Games.*)

The analysis of spoken words into their sound elements not only prepares children for spelling and for reading, but also has a most important bearing on the development of clear speech in little children.

Lessons in Word-building

Lessons in word-building may be given individually, or may be given to a group of children. If several children have reached approximately the same stage in ability to sound any letter at sight, a little group may be formed round a mat on the floor, or round a table, on which the words are to be built. The children will take turns in the word-building, and they may learn much not only from building the words themselves, but also from watching their friends build them.

The best words to use in such word building lessons are names of things familiar to the children, particularly of things which may be fetched and placed beside their names. In this way the child is helped to associate words very closely with the ideas which they represent. The box of letters previously used for letter-matching is suitable for these lessons, and is shown in Fig. 42. The five letters in each compartment will now be ready in their places, and a separate box containing one set of simple cut-out capitals will also be available (Fig. 43). The practice which the children have had in matching small

and capital letters, in arranging a single alphabet neatly in its box, will have prepared the children for orderly use of the letter-box.

Getting it Right

In our earliest lessons it is well to proceed somewhat as follows: "Jim, run and fetch your cap." Now we will make the name "cap" with our letters. I take c, a, p. That says "cap." Now I'm going to mix up the letters. Can you put them together again to make "cap"?

If the letters are put in the wrong order, make no remark save, "Look! I'll make it again. The letters come in this order. Now can you make 'cap'?" If the "p" is placed in this position "caP," proceed in much the same way, drawing the child's attention, while rebuilding the word, to the correct position of "p," the round part beside "a."

A word of caution is, however, necessary. It is sometimes wiser not to insist on *everything* being right in a first lesson. Some timid self-distrustful little folk need much encouragement when one single little thing is right, and with encouragement blossom, amazingly, getting everything right by degrees. Other children are stimulated to do their best by helpful criticism. The teacher's standard should be a high one, but in securing it she will require to be in tune with the little learners, knowing how to get the best from each individual, and letting none suffer from undue discouragement—one of the most fatal impediments to learning.

Words Suitable for Word-building

Names of things which are suitable for use in early exercises in word-building, and which an ordinary school-room can supply, are as follows: *cap, hat, cup, mug, jug, pot, box, mat, pin, pen, rug, desk, stick, brick.*

It is also useful to have a box full of little toys, the names of which are simple regular words such as, *doll, bed, top, hen, cat, dog, duck, pig, bell, cock, stag, bag, robin, van, pan.* (*See Fig. 46.*)

The names of the children in each group should also be built, for no words are more likely to be of interest to them. In building these names, *another* important use of the capital

letter will be emphasized. (*See Section dealing with Letters and Sounds.*) Children readily appreciate the use of the big, important letter at the beginning of their own special names,



FIG. 46

Child Building Names of Toys on a Dark Self-coloured Mat

for those names are of much importance to them!

It is well to begin with the building of the names of children which happen to be regular in spelling, such as, *Dick, Bob, Jack, Ella, Winifred, Hilda, Jim, Margaret, Isabel, Nell, Sally, Nan.*

But the irregular names of the children should also be built. In building them the teacher will make such remarks as these: "Now, here's a letter you can't hear, but it's there all the same (i.e. *h* in John)" or "You will never guess which

represent ideas of special interest to little children should come into their early word experience. Such words are remembered because of their interest, and the fact that they are full of meaning for the child ensures that the symbols which make the words represent ideas.

A child's own name, the names perhaps of his special friends, including such words as *mother, father, baby*; the names of things in everyday use in home and school, such as, *door, table, chair, window*; are all words full of meaning for little ones.



FIG. 47

Building a Sentence with the Capital Letter and Full-stop

letters I have to take to begin George's name," and "We'll have to remember this letter, for we can't hear it," (as she places *e* in position beside "G" and "g.")

After each name has been built by the teacher, the letters should be mixed up and placed by the child in their correct order.

From building single words with letters from the letter-box, children may pass to the formation of little sentences with these letters. They learn to use a big capital letter to begin such sentences, and to take a full stop from the last compartment in the letter-box to finish it.

Words which are of Special Interest

Words, whether regular or irregular, which

It is suggested that only one or two irregular names be given at a time, and always with a cheerful remark about the unexpected letters which occur in them. If the child's word-experience become over-weighted with irregularities, he may fail to develop that confident attack on new words which results from frequent contact with words containing letters of which he knows the sounds.

Some Methods of Teaching Suitable Irregular Words

Children become familiar with the spelling of their own names by the method described in the article on *Writing*.

Such words as *father*, *mother*, *baby*, may be taught by preparing a simple little wall card, such as is shown in the diagram. This card is made from cardboard, brown on one side and white on the other, which can be bought of a convenient size in most shops which provide artist's materials. A suitable picture is pasted above, and the words are printed in fairly large letters in Chinese white ink, below. Children build these words and write them on blackboards.

When a talk has been given on some picture likely to be of interest to the children, that picture is hung on the wall immediately after the talk, on the children's eye-level. A name card may be prepared to hang beside the picture. Thus the children, with the help of the name card, may build words which have become of special interest to them. Beside one of those large travel posters of ships which are such a joy to children, might be hung the following words, printed large on cardboard: *steamer*, *sea*, *funnels*, *deck*, *mast*, *port holes*. Such a method enables children to acquire a vocabulary full of meaning, and opportunities of learning to read and to write words of interest.

Name Cards

In order to teach the names of articles of furniture in the room, prepare cards with these names printed in large letters on them. The cards are hung on door, table, desk, piano, chair, window, cupboard, book-case. The children make a game of collecting those name-cards and of trying to replace them each on the correct articles of furniture. Such names may also be built with letters from the letter-box.

Word-building as Preparation for Reading

Exercises in word-building are easier for little children than are exercises which involve interpretation of the *printed* word. In word-building, the child starts off with a word of interest, which has been clearly pronounced for him, or which he has thought of for himself. The word is said over and over again in an endeavour to discover all the sounds which it contains. In so far as the child has learnt to

enunciate clearly, will he find it easy to build correctly words of regular spelling.

When a child is shown a *printed* word and asked to read it, he proceeds in the opposite way. He sounds the letters which it contains one by one. By the time he reaches the last letter he has probably forgotten the sound of

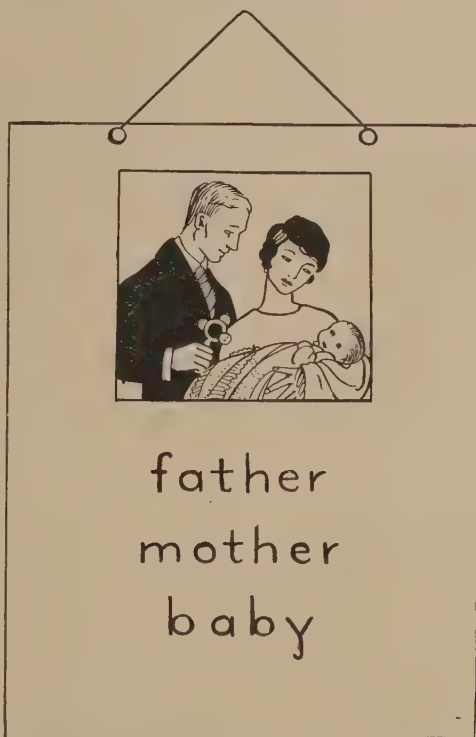


FIG. 48

*Simple Wall Card to Teach Three Words
of much interest to Little Children*

the first, and even when this is remembered, he often finds it difficult to arrive at the final result. In the one case he starts off with a word, full of meaning for him, and discovers its sounds; in the other he tries, from the separate sounds, to arrive at the word, and may *possibly* also arrive at its meaning. Perchance he stops short when with difficulty he manages to say the word and fails to associate it with any meaning.

Idea Most Important

Early insistence upon this method of learning to read is apt to make children dislike reading and contract bad reading habits. Too often a habit is formed of pausing at sound units, and even when these units are with difficulty welded into a whole, the child fails to associate the whole with an idea because of the wearisomeness of the process by which the whole was reached.

Word-building, on the other hand, interests little children, and enables them to link very closely the form of the completed word with the idea which was in their minds when they set out to build it. Ample practice in building suitable words prepares the child for the quick interpretation of printed words which have not been already pronounced for him. Word-building, moreover, supplies the child with ample opportunity of learning through ear, eye, and hand. In order that the hand may do its full share, the sorting out and arranging of letters should be supplemented by the writing with chalk on blackboards, or with crayon on brown paper, the words which have been built with loose letters.

Mental Differences among the Children

The teacher throughout these exercises will make note of any characteristic differences which reveal themselves among the children. She may find that certain children are less able than others to distinguish the sounds in words, and she will have to be prepared to build for such children more words herself, asking them to rebuild them *after* they have received the visual impression of the whole. Children with good auditory powers will show ability to build many words for themselves when once the idea of doing so has been presented to them.

Certain children will have more need than others to use their hands in writing words in order to learn them. For such children the teacher will find it profitable to trace words on sand, and allow the children to re-trace them with their own fingers, or to write them lightly in white chalk on a blackboard, and let the children cover them over firmly with coloured chalk.

Adjusting Method to Needs of Child

To help all children, early exercises in reading should make use as far as possible of eye, ear, and hand—the one experience being used to reinforce the other in the learning process. Differences in learning among children should be of interest to the teacher, and far from blaming them because they do not seem to fit in to a pre-conceived plan, she must be prepared to adjust her method to the needs of individuals, and make use of the channel of approach most suited to each child.

Word-building as a Class Lesson

Building words on the blackboard with the children's help makes quite a suitable class lesson. It may take the form of a simple little story during the telling of which the teacher pauses at words of regular spelling, enunciating them very slowly, very clearly, sound by sound, and writing them down on the blackboard as she does so.

The children will usually be able to arrive at the interpretation of the whole, for, as a matter of fact, children can more quickly interpret the printed word when they are free to *listen* to its separate sounds, than when they themselves have to enunciate these sounds.

The following simple type of story will serve this purpose. Words in italics are those which the teacher has chosen to sound slowly and print on the blackboard. When, in the course of the story, these printed words occur again, the teacher points to them on the blackboard, and the children will usually be able to re-read them themselves. Words which the children supply in this way are printed in brackets. This exercise is calculated to help the children to recognize printed words at sight.

The Story

"Once there was a little girl called *Nell*. Her brother was called *Tom*. They had a little dog called *Rob*. One day (*Nell*) and (*Tom*) went to see their *granny*. They took (*Rob*) with them. They went across a field where there were lots of little *rabbits*. (*Rob*) thought it would be great fun to catch a *rabbit*. The (*rabbit*) ran. (*Rob*)

ran. The (rabbit) ran faster than (Rob). It scuttled over the grass, and over the stones, until it reached its burrow. (Rob) saw its little white tail disappear down the hole, and then came running back to (Nell) and (Tom).” “Look,” said (Nell). “There is a little *robin*. See its *red* breast.” But (Rob) began to *bark*, and the (robin) flew away. “There’s (granny) at the door,” said (Tom). “She’s waving to us. Lets *hurry*.”

(Granny) had a lovely tea all ready for (Tom) and (Nell), and a big bone for (Rob). (Nell) and (Tom) had bread and *butter*, and nice fresh *eggs*. They had scones with *jam*. After tea they had lovely *fun* in (granny’s) big *garden* until it was time to go home.

Correction of Spelling Mistakes

It is suggested that a considerable amount of caution should be shown in correction of spelling errors during this stage in learning to read. A child often wishes to build or to write some irregular word which interests him. The teacher may often be able to show the child

how to make the word correctly *before* he builds or writes it. Often, however, the child will use his knowledge of sounds and try to build and write irregular words himself. It would seem reasonable at this stage to accept as real conquests words which have been phonetically spelt, such as, “gluv”, “crismas”, etc., for conquests they most undoubtedly are, and to disparage them may have disastrous results. Whether to offer correction or not is often a matter for the exercise of judgment on the teacher’s part. Sometimes a child shows that he is doubtful and desirous of help to put the word right; sometimes a child is glowing from the achievement of a bigger task than he has previously attempted. In the first case correction may be helpful, and in the second it may kill all enthusiasm.

As a general rule it is safest to be very sparing in correction. If a method is followed of bringing the child into contact with many words which exemplify many spelling rules, if he comes to enjoy reading and writing, his spelling errors right themselves as his word experience widens.

WORDS OF REGULAR SPELLING

TO establish confidence in tackling new words, it is important that the little child should have contact with many words of regular spelling. The child, trained by means of much word-building, has also to establish power to read at sight printed words not already pronounced for him.

Word and Picture Matching

The most helpful device for leading little children, not only to name words at sight, but also to connect them with ideas, is to provide little pictures which have each to be matched with a name. The picture suggests a name, and the child, trained to discriminate sounds, soon learns to select the right name to match each picture. Experience seems to indicate that four pictures are sufficient for a little child to deal with at this stage. (See Fig. 49.) When the whole word has been matched with the correct picture, the exercise is made much more valuable if the child is encouraged to build up each word with loose letters. These letters should be about 1 in. square, as they must be small enough to be used several at a time on the child's own desk or table.

This word-building carries on the training in sound discrimination which was begun with the big letter-box, and is a very valuable aid to correct spelling. Here, again, the child works back from a word which has meaning for him, to analysis of that word into its sound elements—a method which seems to suit the mentality of little children.

In the article on Writing (*page 448*) will be found an indication of a method of recording in little books, made for the purpose, all words which are studied in this way by the child.

Necessary Material

Material similar to that which is shown in the diagram may be bought, or may be made by the teacher.

If the material is to be made, it is suggested

that pink cardboard cut into post card size should be obtained from a paper merchant. Index cards do very well. Each card may then be divided as shown in Fig. 50, so that one card is often sufficient to make a mount for a picture, a name card for a picture, and loose letters with which to build the name. The simplest method of measuring off widths for name card and letters is to make both the width of the ruler. (Note the method used of writing on one undivided card two letters which are sounded together.) The most satisfactory method of storing reading material of this kind is to keep it in rows of wall-pockets. This first row of wall-pockets is shown in the diagram.

Picture Cards and Others

Picture cards, name cards, and loose letters are all put into an envelope made of red cloth, and each envelope goes into its own wall-pocket. To help the child to restore the envelope which he has used to the right wall-pocket, little dots are sewn near the top of each envelope. Thus, the envelope which belongs to the pocket third from the left of the row has three dots, and the envelope for the sixth pocket has six dots. It is useful to have a distinctive colour for the envelopes of each row, e.g. red for the first row, blue for the second, as this helps the children to keep the material in order. It is also necessary, on this account, to print numbers on the back of all the little loose letters. Thus, the letters which belong to the envelope which is fourth from the end are all numbered "4," and those belonging to the envelope second from the end, "2." When these little letters fall on the floor, their colour indicates the *row* to which they belong, and the number indicates the envelope in that row to which they must be returned.

On the outside of each wall-pocket a number, or a combination of letters, should be painted or embroidered in a simple chain stitch, and in a colour to match the contents of the pocket.

Suitable Words for Matching with Pictures

The letters which require most emphasis at this early stage are those which represent vowel sounds. It is, therefore, suggested that the contents of the envelopes in row 1 of the wall-pockets should be designed to teach, in particular, the vowel sounds, a, e, i, o, u, y.

Thus, the envelopes of the consecutive pockets would contain pictures such as the

It may, sometimes, be necessary to adjust words to the pictures which are available. Thus Bob might take the place of one of the words in the "o" series, or "holly" the place of one in the "y" series.

Interpretation of Verbs

So far the work outlined has involved mainly the study of name words. Name words are, for little children, most important tools of thought,

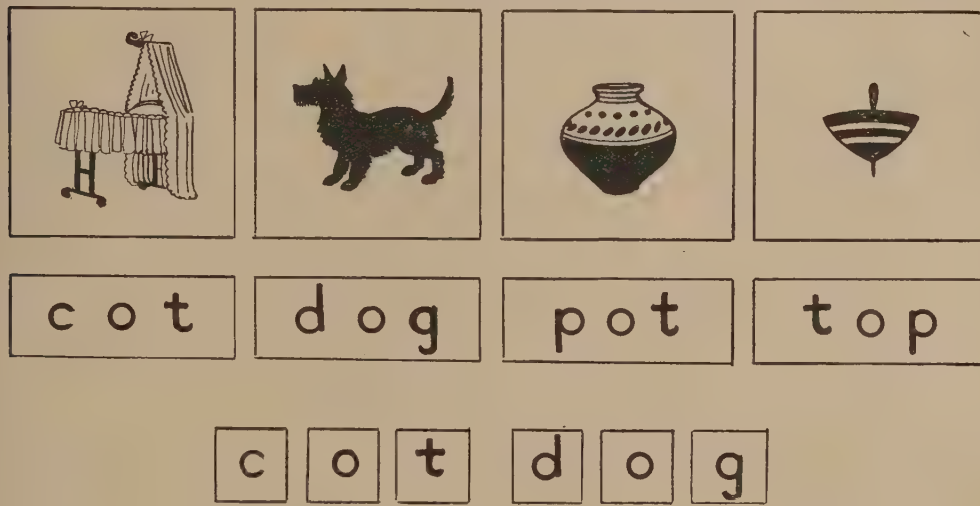


FIG. 49

*Contents of Envelope from fourth pocket of row of Wall-pockets
Wall-pockets made from Brown Casement Cloth*

following, together with word-cards and loose letters—

- Envelope 1—bag, sack, cat, flag.
- Envelope 2—bell, pen, Nell, hen.
- Envelope 3—pin, pig, lid, Dick.
- Envelope 4—cot, dog, pot, top. (Fig. 49.)
- Envelope 5—nut, cup, jug, duck.
- Envelope 6—puppy, dolly, penny, berry.

Pictures suitable for mounting on the pink cardboard used throughout this stage may be cut from magazines, catalogues, or from children's books which have become dilapidated.

and have more interest for them than have other words. Next to them in interest come verbs, and especially such verbs as denote vigorous action. Happily for us many such verbs are regular in spelling, and are suitable for use at this stage in learning to read.

Interpretation of verbs is best taken as a class, or a group lesson. The teacher remarks, "I'm going to write a word which will tell you something to *do*." Then she slowly and deliberately prints, it may be, "run," on the blackboard, sounding each letter as she writes it. Whenever a child understands what the word says, he may carry out the action. Children come to enjoy

this work very much, and gradually learn to interpret the words quickly. The teacher need not be discouraged if at first she has to run the sounds fairly close together before the children get the idea. Here we are passing from sounds to the idea behind them. Power to interpret

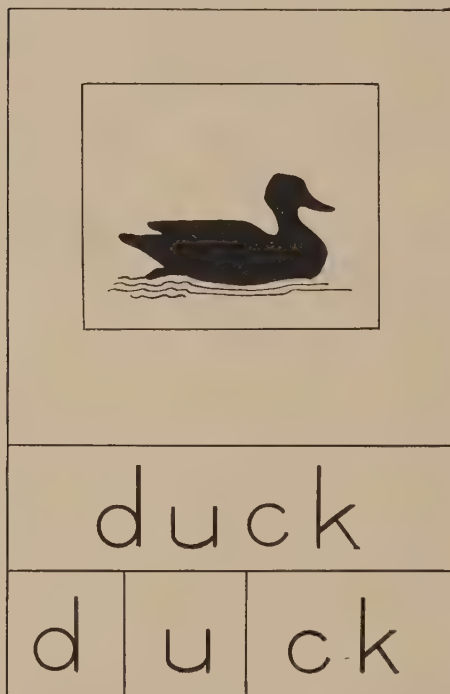


FIG. 50

*Piece of Pink Cardboard, post card size,
arranged to provide picture, name card,
and loose letters to teach one word*

verbs at sight develops very rapidly after the first lesson—helped through the child's eagerness to participate in the activity which the word suggests. (Fig. 51.)

Some Suitable Verbs

Suitable verbs to use in this way are: *run, hop, nod, pat, tap, sit, jump, skip, clap, lift, carry, stand, dust, stamp, tramp*. These commands may profitably be extended to include

a child's name. The teacher may say, "I'm going to write a word which will tell you something to *do*, and after it I'm going to write somebody's name. When you see your *own* name it means you're the one to do something. Watch!" Then she may write such commands as, "Run, Mary," or "Jump, John," while the children watch eagerly to see who is to carry out the action.

Although the names "verbs" and "nouns" may never once be mentioned, implicit in the children's work is a clear-cut distinction between these two different types of words, and gradually a living appreciation of differences of word-functions builds up in the children's minds. One day the teacher may say, quite casually, "I'm going to write some *verbs* to-day," and carry on the exercises described above; or, "I'm going to write some *nouns*, so that you may bring things to me." Many words which we consider difficult are very readily understood when given without special emphasis (for emphasis usually suggests difficulty) in a context which makes their meaning clear.

Learning Useful Little Words

Many useful little words may be taught by extending the commands given by one verb to commands written in sentence form. Words such as "to," "the," "put," "here," "there," may thus be made familiar to the children. Even in dealing with irregular words of this kind, the training in sound discrimination which the children have received proves of some value, for some letter or letters in each word are regular in sound.

To isolate words of this kind in little groups to be learnt together would not appear to be a wise procedure. The child is helped to recognize them more quickly when they appear in conjunction with words which are already familiar. Their context thus helps the child to read them. Moreover, when they form part of a "thought whole," the child is not likely in reading them to give to those little words undue emphasis. The plan should be followed of using words over and over again until their appearance becomes familiar. Also, full use should be made of regular words, or words

already familiar to the children, to supply clues to the interpretation of these new little words.

Some Simple Sentences

Suitable sentences are given below. In writing them, the teacher may draw attention to the use of a capital letter at the beginning of a command, and to the full stop with which each little command finishes.

- Get a mug.
- Get a jug.
- Get a cap, etc.
- Run to the desk.
- Hop to the desk.
- Skip to the desk, etc.
- Dust the table.
- Dust the piano, etc.
- Lift the mat.
- Lift the chair, etc.
- Sit on the chair.
- Sit on the floor.
- Put the pen on the box.
- Put the box on the table, etc.
- Put the box *here* (pointing near).
- Put the box *there* (pointing away).

The best method of enabling a child to remember the correct spelling of "there," as contrasted with "their"—is to use it in close conjunction with "here," and in a context which makes its meaning plain.

Singulars and Plurals

Little children may readily appreciate the importance of the final "s" in certain words by such simple little group lessons as the following. The teacher may say, "I'm going to make a word on the blackboard to tell you what I want you to bring me." She may then say, "Bring me a—" and complete the command by printing the word "cup" on the board instead of saying it. A child who understands fetches the cup. Then the teacher may say, "I'm going to add a letter to this word." She then, perhaps with red chalk to emphasize its importance, adds "s," and says "Bring me—" pointing to the plural form and letting the children discover that now the teacher is not satisfied unless given two or more cups. The following words are suitable for use in this way because—

1. The letters in them have their regular sounds.
2. The plurals are formed by adding "s."
3. The words are names of things which can readily be fetched in an ordinary school-room—*cap, pin, stick, pen, brick, bag, hat.*

Making Sentences

One day the teacher may say to a group of children, "I'm going to write some words (or verbs) to tell you things to *do*." She may then print with red chalk the verbs, "hop," "dig," "jump," "bark," "purr," "cluck." Each word will be interpreted by a child in action, and will be left on the board printed in red. Then the teacher may say, "Now, I'm going to write names (or nouns), and perhaps you will be able to tell me what the names are when I finish writing them."

She then prints in blue in a vertical column—

Dogs	Frogs
Cats	Men
Hens	Robins

The children try to read each word as it is completed. When all these words have been read, the teacher may say, "Which of our red words tell us what dogs can do?" If the children say, "jump," then say, "Yes, a dog can jump. So can a cat, so can a frog. There's *one* word that tells us something that *only* a dog does." Gradually the children will select suitable verbs to pair with each noun, and will have helped to form little sentences. Attention will again be drawn to capital letters and full stops, when the children read the little sentences they have helped to make.

Use of "A" and "An"

To help children to speak clearly, it is necessary to help them to recognize the use of the simple little words "a," and "an." We do not wish them to say "a negg," or "a apple." Probably the easiest way to help them to realize that there are the two forms, is to write both forms down on the blackboard and ask them to choose the form to go with such regular words as *bag, egg, cat, ass, dog, jug, ox, fox, hat, umbrella*, etc., helping them to see that "an egg," for instance, is easier to say than "a egg"! Another useful exercise would be to ask



FIG. 51

Group Lesson in Interpreting Verbs by Suitable Action

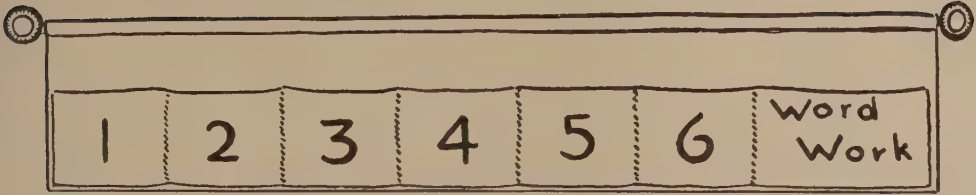


FIG. 52

Useful Set of Wall-pockets for Exercises in Reading and Spelling

children to listen to find out which form is used, while the teacher says such words as, "a pear," "an apple," "a box," "an orange," etc. To distinguish little words in this way is quite an important speech exercise for little folks.

Exercises in Word-arrangement

The exercises described above as given to groups of children should be supplemented by opportunities to work out similar exercises individually. In the group lesson, the children have opportunities of gaining light from each other, and it is the individual work which reveals just how much has been fully understood by each child. The exercises in word-arrangement are on the whole more difficult than are the exercises in word and picture-matching and word-building, and they need many of the oral lessons described above as a preparation and as an accompaniment to the individual work.

If an arrangement of wall-pockets is used such as shown in Fig. 52, it will be found helpful to place in the end pocket four little envelopes, each containing words to be arranged and thereafter to be copied into the little books prepared for transcription. (*See Article on Writing.*) It is helpful to obtain two shades of cardboard (in the case of the first row, red and pink). Words are printed on slips of this cardboard measuring 2 in. or 3 in. by 1 in.

Envelope 1 might contain the verbs previously interpreted from the blackboard, printed on red cardboard. This gives the children an opportunity of interpreting the verbs indi-

vidually, and of writing them into their little books.

Envelope 2 might contain such singular forms as were used in the group lesson, printed on red cardboard to be matched with plural forms on pink.

Envelope 3 might contain articles "a" and "an" printed on red cardboard to be matched with suitable nouns.

Envelope 4 might contain the nouns and verbs already used in blackboard work for making sentences. The nouns on red cardboard will be matched with verbs on pink.

Foundations of Grammar

The exercises described above have not been arranged to teach grammar. They have been arranged to provide exercises in intelligent word study, and as they become more advanced, provide much exercise in choice of words and in correct arrangement of words—exercises calculated to have a beneficial effect on reading, spelling and composition.

Nevertheless, opportunities arise of slipping into the child's mind grammatical ideas and grammatical names. Do not attempt to teach such names. Use them incidentally, and casually. When so introduced they do not worry the children, who may come to use them quite easily and naturally themselves. It prepares the ground very effectively for a fuller understanding of grammar at a later stage, and robs it of the alarm which arises in an older child's mind when confronted with a new terminology.

WORD FAMILIES

THE difficulties which a child encounters in learning to read and spell, after he has learnt the *regular* sounds of the letters, fall into six main groups—

1. The consonant sounds represented by two letters, such as, *sh, ch*.
2. The various methods of lengthening vowel sounds, such as by *e* at the end of a word, or by using two letters, such as *ee, oo, ea, ow*.
3. The silent letters which occur in words such as *castle, knot, school*.
4. The unusual sounds given to certain letters, in such words as "mother," "bird," "saucer."
5. The different pronunciations sometimes given to words which are spelt exactly alike, such as "bow" (the noun) and "bow" (the verb).
6. The similar pronunciation sometimes given to words of different spelling, such as "hair" and "hare"; "son" and "sun."

There are, however, miscellaneous irregularities, which fall into no special group, as,

for example, in such words, as *one, does, yacht, who*.

Methods of Dealing with Difficulties

Wall-pockets, similar to those already described, may be adapted to teach each new letter combination. The envelopes in each row will be designed to teach new spelling rules and will contain words, with illustrative pictures, and cards for word-building on which are printed the separate letter sounds. As before, each row of wall-pockets should have envelopes and contents of a distinctive colour. The contents of a first row of wall-pockets containing *red* envelopes have already been described on page 409.

The method used is chosen because it enables the child—

1. To connect words with definite ideas.



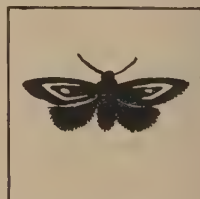
thrush



bath



path



moth

th r u sh

b a th

p a th

m o th

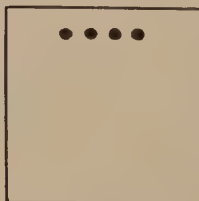


FIG. 53

Pictures, etc., from the Blue Envelope set out on the child's desk. Envelope with four spots indicates the number of its pocket

2. To perfect spelling by word-building.
3. To prepare for composition by exercises in word-arrangement.

4. To use the hand in the learning process, thereby perfecting a precision and delicacy of control, beneficial both to body and to mind.

5. To become familiar with letter combinations and sounds which are common in English. For this purpose words have been selected to act as "type" or "key" words. Through familiarity with these words, combined with such exercises as are described in the article on Spelling Games, the child becomes quick to note peculiarities of English spelling.

Row 2. Blue Envelopes and Blue Cards

Purpose. To teach the new consonant sounds, *sh, ch, nch, th, wh, qu, ng, nk*. Each of the first six pockets will hold envelopes containing pictures, name-cards, and loose letters cut from blue cardboard, as in Fig. 53. Letters, such as *sh, ch*, which are sounded together, will be printed on one piece of cardboard, so that the child, in building a word, will lift *one* piece for each sound which he hears in a word.

Contents of the First Six Pockets in Row 2. These envelopes may contain pictures, name-cards, and loose letters, to teach such "key" words as the following—

- 1—ship, shell, brush, fish.
- 2—chick, chop, match, patch.
- 3—bunch, inch, bench, branch.
- 4—thrush, bath, path, moth.
- 5—whip, whisk, quilt, squib.
- 6—ring, wing, bank, ink.

Contents of the Word-work Pocket. The five little envelopes contained in the word-work pocket will provide for the following exercises—

1. Interpretation of such verbs as, brush, chop, munch, drink, whip, sing, quack.
2. Matching of such singular and plural forms, as: dish, dishes; box, boxes.
3. Matching a, an, the, with suitable nouns, such as: a fox, the foxes.
4. Matching two forms of the verb, such as: run, running; dig, digging.

5. Arranging loose words to make little sentences, such as: The bells ring. See Fig. 54.

Row 3. Yellow Envelopes and Yellow Cards

Purpose. To teach the long vowel sounds. In Fig. 55 are shown the contents of one

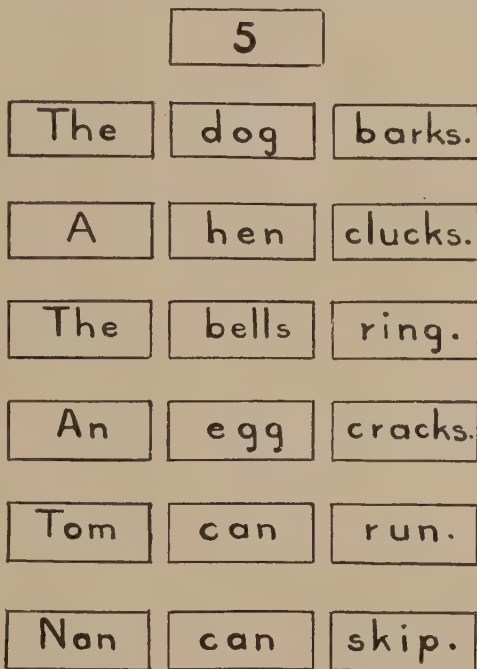


FIG. 54

Sentences Formed from Loose Word-cards

envelope, [as they might be arranged by a child.

(In building such a word as "gate," the child does so from loose letter cards on which letters are arranged thus:

g	a	e	t
---	---	---	---

 The letters "a—e," which together represent *one* sound, are printed on one piece of cardboard. In building the word, the child places the letter "t" between them.)

Contents of the Envelopes in the First Six Pockets. These envelopes contain pictures,

name cards, and loose letters of "key" words to teach the new sounds represented by the following letters—

(1) a, e, i (3) a—e, i—e (5) ee

(2) o, u, y (4) o—e, u—e (6) oo

1—baby, lady, Mary, zebra, lion, tiger.

2—pony, piano, bull, pussy, fly, sky.

2. Pairing such singular and plural forms, as : lady, ladies ; baby, babies ; dolly, dollies.

3. Matching two forms of the verb, such as : make, making ; smile, smiling.

4. Making such little sentences from loose

word-cards, as : Babies cry. and others, as

in Fig. 56.

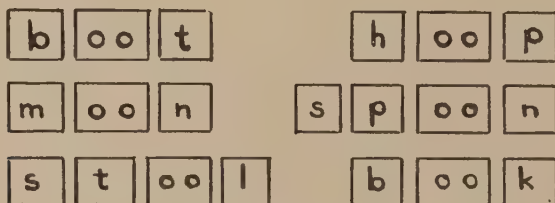
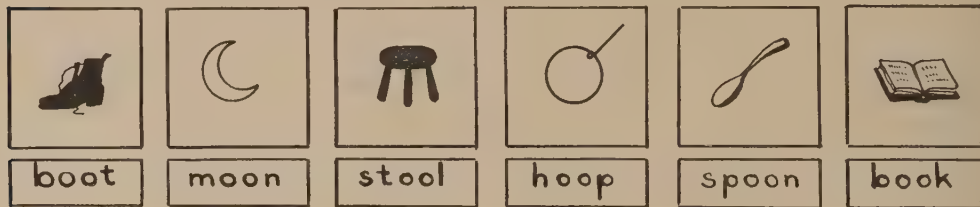


FIG. 55

Pictures and Words from Row Six of Yellow Cards, as child might arrange them



FIG. 56

Sentence-forming Exercise from Yellow Word-work Pocket

3—gate, rake, spade, pipe, hive, kite.

4—rose, mole, cone, dome, tube, cube.

5—bee, tree, wheel, reel, sheep, queen.

6—book, moon, boot, stool, hoop, spoon.

(See Fig. 55.)

Contents of the Word-work Pocket. Four little envelopes providing for the following activities—

1. Interpretation of such verbs as : rake, smile, pull, sleep, sweep.

Row 4. Green Envelopes and Green Cards

Purpose. To teach the following letter-combinations which represent long vowel sounds—

(1) ou, ow (3) ea, ey (5) oa, ow

(2) ai, ay (4) oi, oy (6) a, aw

Contents of the First Six Pockets. Envelopes

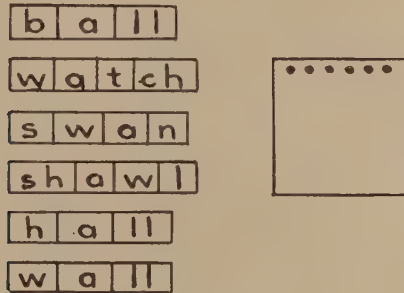
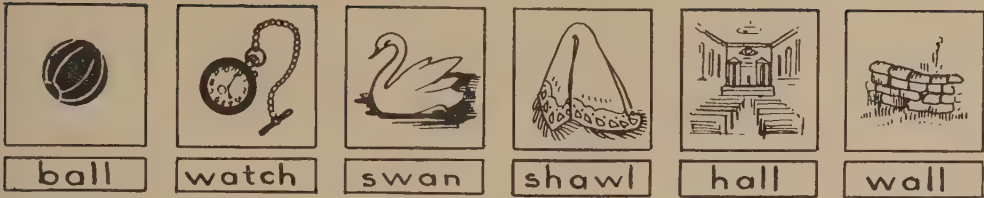


FIG. 57

Arrangement of Pictures, Words, and Letters from Green Cards (Pocket No. 6)

containing pictures, name cards, and loose letters to teach the following "key" words—

1—owl, cow, flower, house, mouse, trout.

2—pail, chair, daisy, tray, hay, may.

3—leaf, seat, wheat, key, turkey, donkey

4—oil, join, point, boy, toy, Roy.

5—boat, goat, loaf, pillow, window, sparrow.

6—ball, watch, swan, shawl, hall, wall.

(See Fig. 57.)

Contents of Word-work Pocket. Four little envelopes providing for the following activities—

1. Interpretation of such verbs, as : shout, trail, play, read, point, throw, call, wash, draw.

2. Pairing such singular and plural forms, as : leaf, leaves ; loaf, loaves.

3. Matching past and present forms of verbs : jump, jumped ; skip, skipped.

4. Matching nouns with suitable adjectives, such as : red rose ; gold ring ; fur coat. (See Fig. 58.)

Row 5. Purple Envelopes and Purple Cards

Purpose. To bring to the child's attention words in which letters have a more or less

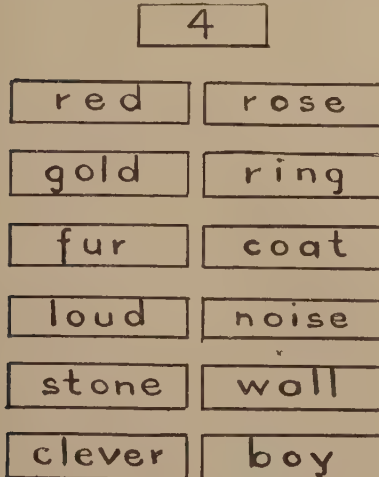


FIG. 58

From the Green Word-work Pocket

unusual sound, and words in which occur silent letters, such as—

- (1) o, ir (3) c (5) w, k, b
(2) g, dg (4) e, t (6) h, c, l

Contents of the First Six Pockets. Envelopes containing pictures, name cards, and loose letters to teach the following "key" words—

1—mother, glove, dove, bird, girl, shirt.

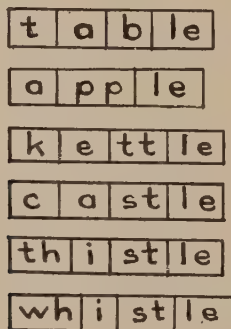
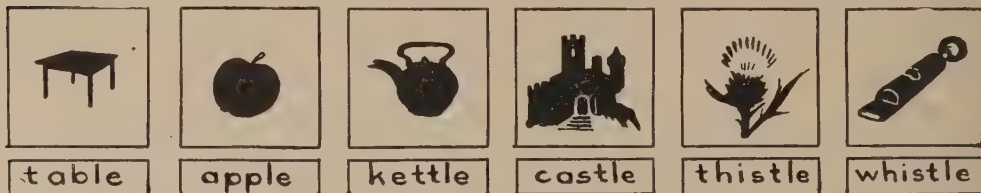


FIG. 59

Exercise with Purple Pictures, Word Cards, and Letters (Row 5)

- 2—sponge, cage, page, bridge, sledge, badge.
3—pencil, fence, saucer, lace, mice, face.
4—table, apple, kettle, castle, thistle, whistle.
(See Fig. 59.)
5—wren, wreath, knife, knot, lamb, comb.
6—rhinoceros, school, scissors, scent, half, calf.

Contents of Word-work Pocket. Envelopes providing for the following activities—

1. Interpretation of such verbs as work, whirl, arrange, dance, whistle, write, knock, comb.
2. Matching singular and plural forms, such as : man, men ; child, children.

3. Making sentences which introduce the use of pronouns. Thus, the sentence The lady

knits.

may be transformed into

she

knits.

by turning over

the first card.

4. Making sentences from separate phrases



which introduce the use of inverted commas, such as those shown in Fig. 60.

Row 6. Buff Envelopes and Buff Cards

Purpose. To make the children familiar with a miscellaneous group of "type" words, containing the following letter-combinations—

- (1) ea (3) ie, oe (5) ui, gu ; ph, gh
(2) gh (4) ew, ue, oe

Contents of the First Six Pockets. Picture cards, name cards, and loose letters to teach the following "key" words—

1—head, bread, thread, heart, pear, bear.

4

In the morning, I say,

"Good-morning"

At night, I say,

"Good-night"

A dog says,

"Bow-wow"

A cow says,

"Moo"

FIG. 60

Sentences from Purple Word-work Pocket (Row 5)

elephant



photograph



telephone



gramophone



pheasant



trough

e l e p h a n t

p h o t o g r a p h

t e l e p h o n e

g r a m o p h o n e

p h e a s a n t

t r o u g h

FIG. 61

Contents of a Buff Pocket (Row 6)

fur



fir



hair



hare



pear



pair

FIG. 62

Contents of a Pocket in Row 7 (Grey)

- 2—light, night, plough, bough, weight, eight.
- 3—shield, field, tie, pie, people, leopard.
- 4—newt, yew, blue, statue, avenue, shoe.
- 5—biscuit, building, fruit, suit, guard, guide.
- 6—elephant, photograph, telephone, gramophone, pheasant, trough. (See Fig. 61.)

Contents of the Word-work Pocket. Envelopes to provide for the following activities—

1. The interpretation of such verbs as : tear, weigh, build, guard, telephone, cough.
2. The matching of such present and past tenses of verbs, as : think, thought ; catch, caught ; keep, kept.

3. Matching words which are changed through the addition of a suffix, as : teach, teacher ; talk, talker ; sail, sailor.

4. Matching cards on which are written questions, with cards on which are the answers, such as :

Who sells bread ?

A baker.

This exercise makes children familiar with the use of the question mark, and with the irregular word, " who."

5. Completing sentences by the addition of an exclamation, such as :

When I am happy, I say,

" Hurrah ! "

Thus may the children be introduced to the use of the exclamation mark.

Row 7. Grey Envelopes and Grey Cards

Purpose. To make the children thoroughly familiar with many words in everyday use, and with words which, although pronounced alike, vary in spelling according to their meaning. None of these envelopes need contain word-building letters. When the child has arranged the contents of each envelope, the words he has arranged may straightway be transcribed into a writing book as a record of work done.

Contents of the First Six Pockets.

1. The contents of this first envelope are shown in Fig. 62. Other words which might be

included are : boy, buoy ; knight, night ; sewing, sowing ; beech, beach ; flower, flour ; key, quay ; son, sun.

2. Cards on which the different colours are painted, or on which coloured paper has been pasted. These cards will be matched with the colour names.

3. Cards on which are printed the names of the days of the week. The child learns to place these in correct order.

4. Cards on which are represented (by means of coloured spots) the numbers 0 to 20. The child learns to match each number-picture with its name.

5. Names of the months of the year, to provide the child with practice in laying them in correct consecutive order. To these may be added the names of the seasons—on larger cards—and, eventually, the child will learn to place the names of the months under the names of the seasons to which they belong.

6. Cardboard representations of the various coins in common use. These the child will learn to pair with cards on which their names are printed.

Contents of the Word-work Pocket. To provide for the following activities—

1. Matching masculine nouns with their feminine form : father, mother ; boy, girl.

2. Matching common with proper nouns : boy, John ; girl, Mary.

3. Changing words by the addition of a prefix : appear, disappear ; cover, uncover.

4. Changing words by the addition of a suffix : glad, gladly ; baby, babyish.

5. Completing phrases by a word which indicates something possessed : A cat's paws ; a pony's hoofs ; a sheep's wool ; a baby's rattle ; etc. This exercise introduces the apostrophe 's, which marks possession.

6. Matching whole words with their abbreviated forms, such as : Mister, Mr. ; I am, I'm ; you are, you're ; Saint, St.

This exercise enables the child to realize, without explanation, the function of the apostrophe.

BOOKS TO READ

BOOKS have a fascination for the little children of to-day. They may see them being constantly used by the big folks around them, and this in itself acts as an incentive to their inquiring minds to find out what is their attraction. Most of us have seen quite little children turning over the pages of a book and "reading" any ideas which happen to come into their heads. Probably these little folks imagine that this constitutes everything implied in reading. Many big folks hardly realize how all the wonderful activities in which they take part stimulate little folks to adventure and discovery.

Daddy plays football; Tommy, therefore, must needs discover what it feels like to kick a *big* ball. Daddy, or mother, read and write; the mere sight of these activities stimulates the little ones to participate in them so far as they can. Jim is quiet if given a pencil to scribble while daddy writes; Mary is happy if given a corner of a baking board on which to try to roll out little scones while mother does the baking.

Child's Own Book

The possession of a little book marks an epoch in the life of a little child at school. Its possession brings with it a thrill of achievement. It is difficult to imagine that the most charming reading cards can ever supplant in a child's affection books or magazines which play a great part in the everyday lives of the adult population.

What a Little Child has to Learn

There are more things to be learnt by a little child in connection with books than many of us fully realize—

- 1—He has to learn the correct order in which pages should be turned. Why should the little one not begin, like the Chinese, at what we consider the end of the book? The turning over of the pages of picture books in the nursery room prepares

children for our English habit of proceeding from left to right. It also provides suitable finger activity for babies, and trains them in an orderly use of books. It is advisable to train little children to return books to a special keeping place. (See *Ideal Environment*, page 118.) Such a habit helps to counteract careless use of books, by teaching children to treat books with the respect due to them. Simple little talks on the making of books (page 349) are also helpful in this connection.

- 2—Children have to learn in which direction to let their eyes travel. Why should a little one not begin at the bottom of the page and let his eyes travel upwards, or let his eyes move from right to left? To read simple little stories to children while a knitting needle, or the unsharpened end of a pencil, indicates the passage of the adult's eyes along line after line, prepares the child for our method of reading a printed page.
- 3—To the little child the page with printed symbols is like magic. He has no key as yet to our interpretation of these strange signs. In the scheme outlined in this article, the key is given by initiation first of all into our method of writing *sounds*, a key which gradually lays bare to the child the secret of translating *speech* into writing. From making up stories for himself from the printed pages, he gradually passes to receiving from that page help and suggestion as to its *real* content.
- 4—Little ones find it difficult at first to separate out one word from another, especially if the spaces between the words are not sufficiently wide. Many books for little children have far too many words on a page, and far too narrow spaces between the words.

Two Types of Reading Books

It is suggested that the child should have access to two kinds of books; (a) books which he can puzzle out for himself through his knowledge of sounds; and (b) books which he comes to read partly through memory, and partly through guessing, helped by his knowledge of sounds.

The first type of book encourages the child to tackle words for himself, and enables him to acquire confidence through the provision of matter well within his power. The second type of book helps to counteract any tendency, should it arise, of stopping at isolated words instead of interpreting the thought of phrase or of sentence. The first type of reader would be

planned on a more or less phonic basis, and the second on a "look and say" or sentence basis.

Books of both kinds are used during the various stages in teaching reading outlined in these pages. Several of these readers have now been published, but they may be made from little

wear well. They are more satisfactory in this respect than books which are made from brown paper. The books are used by the children individually, so that a whole class has only one copy of each book.

The advantage in using published books is that each child can have a copy of his own to put in his own bag, and this may mean much to a little child, symbolizing for him a definite step in attainment.

Phonic Readers

Phonic readers should keep step with the child's word study, and this can be without any use of stilted, uninteresting sentences. Many things of great interest to little children have simple, regular names, such as sun and wind, dolls and tops, dogs and cats, hens, pigs, and robins. Many words which denote the vigorous action which children enjoy are also regular in construction, such as run, hop, jump, skip. Many an interesting sentence may thus be put together to form a page of a first reading book, and *one* sentence is sufficient for one page in such a book.

Two pages from a reader suitable for a little child to use, when he has learnt to deal with words of regular structure, are shown in Fig. 63.

As the child in his "sorting games" comes in contact with successive sound-combinations, the phonic readers gradually have a wider choice of words, but at no time should interest and simplicity of meaning be sacrificed to the simplicity of the structure of the words used. "Horse," despite its slight irregularity, would always be a better word for a child than "nag." Nor is it necessary, in order that the child should acquire the power of tackling his own reading difficulties, that these readers should be entirely phonic. Provided that the majority of the words are made up of letters of which the children know the sounds, a more or less irregular word here and there can readily be guessed, and may prove of interest.

It is better that a reading book should not in any way be reduced to a merely drill level; from the beginning, subject-matter and language should be suitable for little children and the



FIG. 63

Pages suitable for a First Phonic Reading Book, showing one sentence only on a page, with an illustration on the opposite page

albums, such as are sold in soft grey and brown shades in shops which deal in photographic material. On one page a suitable picture is either pasted or drawn, and on the opposite page suitable reading matter is printed either in Indian, or in Chinese white ink, according to the shade of the paper of which the little book consists. These little albums are usually made from very heavy paper, and therefore



Saint Anthony's Chapel
stands on a hill
high above Saint
Margaret's Loch.

My mother has
tables and chairs
in her house .
We have pictures
on the walls.



table

chair



picture



This is Winifred's
bedroom . She has
learned to keep it
very tidy . She hangs
up her dresses , and
folds her clothes .

FIG. 64

Series of Pages from a Reading Book made for a Particular School



The moon peeps from
above the village trees.

FIG. 65

Pages from book showing a Simple Illustration which helps the child to understand more fully what he reads

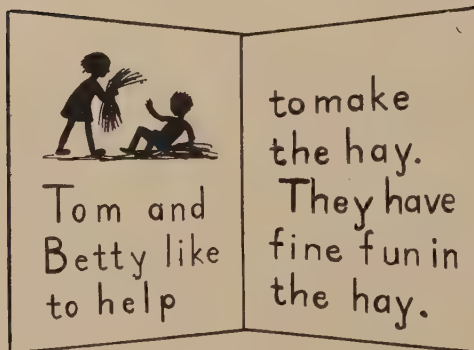


FIG. 66

A Picture and Sentence which are suitable for Matching with Each Other

words, from the very first, should be such as are likely to have for them both meaning and interest.

Other Reading Books and Reading Matter

Little children like to find in print the rhymes, jingles, and little poems which they have already learnt by heart. If they are given little rhyme books containing these verses, they will be found going over them again, reading them at first mainly by memory, but gradually receiving certain hints and checks from the printed page.

Even if published books be used in connection with the main work of the class, it is well that every little community of children should



Holly hath berries
As red as any rose
Here comes an owl
And eats them as she goes.



Ivy hath berries
As black as any sloe
The forester and hunter
Keep them from the doe.



a

b

FIG. 67

These are pages from a Rhyme Book in which certain words, likely to convey no very definite meaning to some children, are illustrated

possess some books which belong to everyone and constitute a small class library. Among such books should be a few which deal with special interests connected with special environment.

If the children happen to live in a locality which abounds in geographical and historical interest, full use should be made of these interests. For this purpose the little albums, already described, may be used. On one page might be pasted a picture post card (so easily obtained to-day), of some place familiar to the children. On the opposite page should be printed one or two very simple sentences, likely to interest little children, about these places. A knowledge of hills and valleys, of buildings, and of famous people connected with their own neighbourhood, makes the surest foundation for real interest in history and in geography. (Fig. 64.)

A method of storing picture post cards likely to be of interest to little children is shown in a diagram accompanying the article on *Ideal Environment*, page 124. Each post card has a title with which it may be matched by the child. These titles supply the child with much miscellaneous reading matter, much contact with little useful words. Such titles as "A deer among the mountains," "A woman feeding hens and ducks," "Sheep in a field," "Five bullfinches sitting on a tree," "The Calton Hill," "St. Margaret's Loch," appear in connection with a collection belonging to Edinburgh children.

In this way may also be used many a beautiful picture to be matched with a beautiful descriptive sentence, such as shown in the illustration.

Illustrations

It is suggested that the first reading books should be well illustrated, and that the illustrations should come in close proximity to the words which they illustrate. Where a child's

experience has been in any way limited, pictures are particularly necessary. To have a wide experience of real things is most desirable, but it is unquestionable that pictures may fill up, fairly adequately, many a blank in a child's experience of reality. For instance, if one has seen a sparrow or a horse, it is possible from a picture to form a pretty good idea of a chaffinch or a deer. Children who have had a good picture book of animals at the Zoo, hail the real creatures as old friends when first they see them alive.

Pictures close to the words which they illustrate have a further advantage in that the child is enabled to associate the printed symbols with clear ideas, and thus any tendency to read mechanically is counterbalanced. For this purpose good use should be made of the pictures by the teacher. From time to time she may remark, "Show me that in the picture." If, for example, the child is reading from the pages shown in the diagram, "They have fine fun in the hay," the teacher may say, "Can you see in the picture what Betty is doing with the hay?"

Enlarging the Vocabulary

The little rhyme shown in the diagram has illustrations of words which might possibly be unfamiliar or vague in meaning to the children. In reading pages or rhyme cards illustrated in this manner, the child is helped to build up a vocabulary of words intimately connected with clear ideas. Using words of which one clearly understands the meaning has an important moral effect on the mentality of the child. A child who has formed a habit of using words which he understands, and who also expects to understand what he reads, builds up a certain mental integrity which helps to counteract tendencies towards slovenly thought and slovenly speech.

SOME SPELLING GAMES

GAMES may be played with the children at the earliest stage in learning to read. These games are calculated to give them ear-training which will assist them in spelling simple words, and also it will teach them to think quickly. Thus the teacher may say, "I'm looking at something which begins with d . . . "; and the children may answer, "Door." As the children become accustomed to the game, she may change the formula to, "I'm thinking of something in a kitchen (or garden, wood, etc.) which begins with . . . " and gradually choose names of things not in the children's immediate environment, thus making the game more difficult.

Another similar game is played by asking the children to name as many things as possible which begin with a certain sound. "S" or "M" are suitable sounds with which to initiate such games, as we can easily pause on them before completing a word.

At a later stage the teacher may train the children in analysis of words by making such requests as, "Can you get me a m—u—g?" The child, who first finds out what the three sounds combine to say, carries out the request. Such games reveal to the teacher which children are likely to profit most by their phonic training, and which children most require their learning to be reinforced through hand and eye.

Games of Word-making

At a still later stage, they enjoy a simple form of "Word-making." Letters (exclusive of phonograms) printed on cardboard, 1 in. square, which are provided for word-building, may be emptied out and placed in a pile on desk or table with the letter side downwards. The children in turn take one letter from the pile, and the child who, with the letters which he happens to lift, is able to make most words wins.

This game may be made increasingly difficult for the children by the gradual addition to the letter-cards of cards on which letter-combina-

tions, such as, "sh," "oo," "ca," and at a much later stage, "tion," are printed.

Little Words from a Big Word

A spelling game which children enjoy, after they have travelled some little way in learning to read, is trying to make many words from the letters contained in one big word. The teacher may, for instance, print "chrysanthemum" on the board and set the children to find out how many smaller words they can make from the letters in this big word in a given time. The child who writes down the largest number of words correctly in the set time wins.

Finding Word Families

When a method such as has been described in the preceding pages has been followed, the children can amplify their work and make it infinitely more valuable by making a game of collecting words of one family. The teacher may, for example, ask the children to find in their books all the words in which "igh" appears. They may write these words into a little book, which they have made, named on the outside, "Word Families," and make quite a game of trying to find the largest possible number, incidentally improving their spelling during their search.

Finding Words that Rhyme

A game may also be made of finding as large a number of words as possible which have the same *ending* and rhyme with each other. A beginning may be made by giving the children a simple ending such as "-at," and after letting them understand that by putting "c" in front of it we make cat, ask them to see how many words they can make by putting other letters in front of "at." From this simple beginning we may go on to more difficult games, giving the children such endings as "-ash," "-ink,"

"-all," "-air," etc. This game can easily be adapted to the particular stage of reading which the children have reached.

Finding Words with Silent Letters

Children become very interested in discovering for themselves words in which are silent letters, such as knit, knot, gnat, sign, etc. They may be set to discover such words for themselves, and given a certain time in which to complete a list culled from the books to which they have access. They will be interested to see who can make the longest list.

Use of Competition

Most games involve some element of competition, and in using them, the teacher will need to exercise both sympathy and judgment. She will need to be ready to praise real effort on the part of children not highly endowed by nature, and to stimulate to good work those who easily attain a fair standard and are content to give less than their best. So long as a happy "games" atmosphere prevails, all is likely to be

well. But competition in work is dangerous among young children, who differ in rate of development no less than in mental endowment.

A Cheerful Attitude Towards Spelling Vagaries

Methods of teaching spelling which involve correction of errors are not suitable for little children. When errors are corrected, the right and wrong impressions come side by side, and it is a toss-up which is remembered. Ample opportunities should be made for the child to gain only right impressions, and the "games" atmosphere helps to promote a cheerful attitude towards spelling vagaries.

Spelling tends to right itself with the child's progress in reading, and need not be stressed with little children. It is important to awaken their interest in word-structure, and to give them experience of various kinds of words. Good spelling will eventually evolve if we have, in addition, preserved a cheerful attitude in the children towards this subject, and have avoided engendering feelings of self-distrust and dislike, which are likely to impede progress.

IN FAVOUR OF THE SENTENCE METHOD

THE prevalent methods of teaching little children the beginnings of reading are either phonic, or a combination of look-and-say with phonics, phonics being the basis. Numerous teaching devices have been described earlier in this section, such as the use of wooden or cardboard apparatus on which letters and parts of words are printed. But as these devices are non-essentials, and do not alter the principles which they follow out, they must be put aside for the moment if a clear idea of the sentence method is to be obtained.

This idea can be best gained, and the reasons for and against the opposed methods best understood, if the two are placed in contrast with one another. They are, indeed, in such complete opposition that the advocates of either are accustomed to deny that the other is reading at all.

The Pure Phonic Method

The pure phonic method would start with the association of each letter of the alphabet with a vowel or consonant sound. Having learnt these associations, the child is required to build the sounds and letters into spoken and written words, and then to read sentences made from the words he has learnt. It is urged, in defence of this procedure, that it is a logical plan that the child should acquire the mechanics of reading before going on to reading proper (that is, the translation of visible symbols into meaning, with or without the accompaniment of spoken words); and it is assumed that the recognition of the parts of words, and their association with sounds, are the necessary mechanics.

What the Sentence Method Is

All this the sentence method reverses, and its advocates deny. They commence their teaching with complete sentences, and descend therefrom

to words—but not until the child has learnt a large number of sentences. Any further breaking-up of language in the period of childhood they deprecate as useless and harmful. They point out that the phonic procedure violates the first law of intellectual education, namely, that the mind must go from the known to the unknown, from the whole to the part, from the concrete to the abstract.

They begin with the sentence, because, being equally the unit of thought and of language, it is all that the untaught child has interest in, and knows. They show that the direct association of letters or words with sounds is not part of the necessary mechanics of reading, seeing that ancient systems of writing were not phonetic, and that deaf mutes can be taught to read both phonetic script and ordinary English characters, and, of course, can neither hear nor imagine a sound. And some of them go so far as to assert that it is impossible for a little child to learn to read by starting from vowels and consonants, and that those who are engaged in so teaching their pupils are wasting their labour and deluding themselves, the children actually learning in one way, while their teachers suppose them to be employing another!

How the Sentence Method Began

The sentence method has arisen spontaneously in London, where it is employed in a number of schools, as a reaction against the mechanical tyranny which phonic teaching has imposed upon infants' schools. It arose spontaneously, although the conception is not new. It has been formulated again and again in the history of education. But the manner in which the principle is applied is new.

The improved methods of infant teaching, by which the pupils instruct themselves individually, through their own activity with



The Moon
has her light
all over the sky

FIG. 68

apparatus put into their hands by the teacher, have invested all educational principles with new possibilities for the infants' school, and the sentence principle is no exception. Its application is new in another respect, namely, in utilizing knowledge of the child-mind that was not available in former times.

Phonics Combined with Look-and-Say

Obviously, the phonic method would be at its best, and on its strongest ground, in the schools of a nation whose language was spelt phonetically, each letter representing one sound and one only, no sound being omitted and none being repeated. As English spelling is not phonetic, it is impossible to apply a pure phonic method in the teaching of English reading, and accordingly, in practice, combined methods are employed. It is assumed at the outset that the letters have certain values which, as a matter of fact, they possess to only a limited extent.

This assumption forms the basis, and upon it is usually grafted a fragmentary look-and-say method, by which a number of common words, such as *have, do, of, to, come, and was*, which do not conform to its rules, are taught as irregular and taught as wholes. It must be understood that, in the eyes of the sentence-method teachers, such a combined method stands almost as deeply condemned as the pure phonic. Nothing less than the complete sentence will satisfy them, for nothing less than the complete sentence has meaning for the child.

They regard look-and-say *plus* phonics as irrational and unscientific, based upon a false psychology, and—as regards English—inevitably confusing.

The Irregularities of English Spelling

English spelling is a beautiful and noble institution, whose disappearance every one should lament, particularly as adult men and women read by its aid with as great ease and speed as they would read a phonetic script to which they had been accustomed all their lives.

But its effects upon the mind are much more curious and extensive than is generally realized. In addition to presenting a terrifying obstacle to the child who is learning to read, it spoils his ear when he has learnt to read, so that he believes the sounds of English words to be quite other than they are.

No one but a person intimately familiar with phonetics knows the actual sounds of English words, and a person who does not know the actual sounds of the words is incompetent to teach reading by phonic methods. The ordinary infants' teacher teaches irregularities when she believes that she is teaching regularities, and conversely. She is quite unacquainted with the real relation (or lack of relation) between English spelling and the real sound of English words. For example, let us take the letters **O** and **S**. These are usually taught to infants, at first, as representing the sounds that they have in *orange* and *sun*. Later the teaching will be modified by an additional rule introducing the sound of **O** in *home*.

The facts of speech, in respect of these two written letters, are given on page 428, every sound being counted every time that it occurs.

Difference in Values

Now all these are frequent values, but they are too numerous to be taught to the child, who is accordingly deafened to the values which he is not taught.

But that is a trifle beside the fact that the three tables differ. The three first values of **O** are different, and two of the first values of **S** are different; and similar results obtain for most of the letters of the alphabet. As a consequence, when the infants' mistress is teaching her charges the values of the initial letters that they will meet most frequently (which being the most important for them, are those that are usually taught), she is deceiving them concerning the most frequent values of the same letters in the middles and at the ends of words; and the worst of it is that she is unconscious of the extent of her own deception. No teaching of additional rules, nor of "irregular" words by look-and-say methods, can meet the case.

(a) AS INITIAL LETTERS

O is sounded as in. of (unaccented) in	63%
" orange	23%
" oven	8%
" only	5%
" order	1%

All these values are important: o has other sound-values, but they are rarer.

S is sounded as in sun	in 98%
" sure	2%

(b) AS FINAL LETTERS

O is sounded as in to	in 63%
" do	20%
" go	17%
S	
" dogs	79%
" cats	17%
S is silent	4%

(c) IN ALL POSITIONS

O is sounded as in top	in 32%
" gallop	17%
" home	17%
" come	14%
" to	12%
" sort	4%
" work	3%
" do	1%
S is sounded as in sun	58%
" dogs	33%
S is silent in	7%
S is sounded as in sure	1%
" pleasure	1% ¹

English Spelling is Ideographic

The truth is that English spelling, which is ostensibly phonographic (indicative of the sounds of words), is mainly ideographic (indicative of meaning). It has for centuries been ideographic in the main, and is now more ideographic than ever. The full proof of this statement, which may appear paradoxical, cannot be attempted here, but the following considerations may be mentioned—

(a) Considered as a system of symbols representing sounds, our spelling is completely irregular.

(b) Phonetic spellings that have been begun do not always persist, e.g. *one* was spelt with an initial *w* as early as the fifteenth century.

(c) Unphonetic spellings persist easily, usually without affecting the pronunciation, e.g. *victuals* (earliest spelling 'vitailles'), *scent* (earliest spelling "sent").

(d) Different spellings of the same word acquire different meanings without affecting the sound, e.g. *flour*, *flower*.

(e) We are indifferent to the fact that different spellings are associated with different meanings but the same sound, e.g. *son*, *sun*, *stationary*, *stationery*. There are very many pairs of such homophones in English, but we are never inconvenienced by them in reading.

(f) On the other hand, we are not indifferent when identical spellings are associated with different meanings, but the same sound; e.g. the past tense of *miss* used to be spelt *mist*, but has become *missed*, which cannot be confused with *mist* (haze or fog).

A Linguistic Fallacy

But, further, the phonic method is based upon a linguistic fallacy. It is supposed by those who practise it that, because a sentence can be divided into words, and words into vowels and consonants, the reverse process can be

¹ NOTE.—The text is arranged for the convenience of those who are unacquainted with the script of the International Phonetic Association. The phonetic symbols for these values are—

(a) Initial values o = ə (63), e (23), ʌ (8), ɔ: or ou (5), c: (1); s = s (98), ʃ (2).

(b) Final values o = u (63) u: (20), ɔ: (17); s = z (79), s (17), silent (4).

(c) All positions o = c (32), ə (17), ɔ: (17), ʌ (14), u (12), c: (4), e: (3), u: (1); s = s (58), z (33), silent (7), ʃ (1) ʒ (1).

gone through. That is not so, because each step in the division introduces a difference of its own. A sentence is living thought and speech, but the vowels and consonants are the dead results of adult analysis, in which death has wrought corruption. One might as well believe that, because a living being can be cut into head and trunk and limbs, out of head, trunk, and limbs a living being can be again built.

This is not a mere theoretical objection; it has most important practical effects in the classroom, in separating meaning from sound, failing to distinguish between the accented and unaccented pronunciations of the same word, and in distorting the vowels and consonants.

The stopped consonants—to omit all but the last consideration—which are *b*, *c(k)*, *d*, *g* as *go*, *p*, *t*, cannot be emphatically pronounced by themselves, nor can *h*; and many teachers are also accustomed to pronounce the continuants—*c(s)*, *f*, *g* as in *general*, *j*, *l*, *m*, *n*, *r*, *s*, *v*, *x*, *z*—as stops, so that instead of the child being told that *b-a-d* makes *bad*, which is what it is supposed he is told, he is informed that *bə-a-də* makes *bad*, which is not true.¹ Thus the phonic method of teaching reading, instead of being an aid to speech, interferes with it.

Other Objections to the Phonic Method

It has other practical objections no less grave. As by this method the shortest words are the easiest to read, the earliest reading matter has to be artificially constructed out of short words, e.g. "She put it on a peg"; and as it is desired to give practice in similar combinations of letters, such as *-at*, *-et*, *-ot*, the phonic primers are full of sentences constructed with that end in view, e.g. "She let the fat get on the mat and Jim got the mop to it." Thus the child learns to read on an artificially selected vocabulary which is much smaller than his actual speaking vocabulary, and as it is not even a fair sample of his vocabulary, it cannot make the proper appeal to his natural interest.

Now, natural interest is incomparably the strongest motive for learning that the little

child possesses. Phonic methods can be made artificially interesting to him by cunning devices, but that is not enough. A state of health is better than even incomparable powder in ineffable jam.

Again, as the words are built up from their elements, they are cognized by the child as separate, and are pronounced by him separately, until he has had a long course of reading. But the natural sentence is a continuous flow of sound, broken only where breathing demands a pause. Phonic teaching leads to a staccato style of reading.

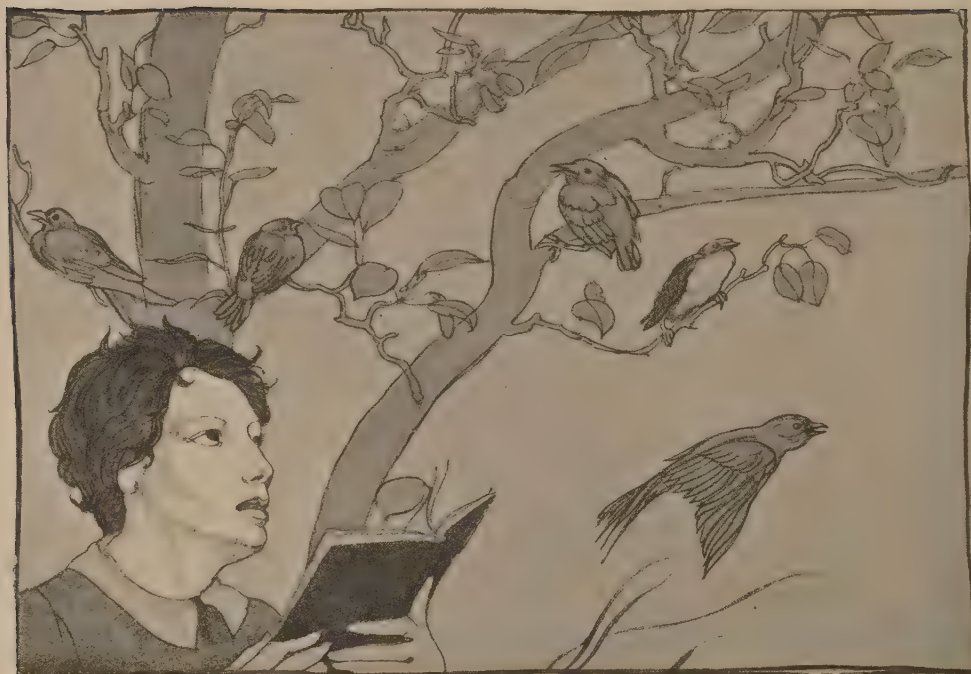
Next, the child's mind being concentrated on producing the right sounds by a synthetic process, his appreciation of the meaning is dim, and may be entirely absent, and he forms the habit of reading without attending to the meaning.

Spelling is Difficult to Learn

Lastly, the phonic method makes spelling more difficult to learn than it would otherwise be, and it does so for two reasons. First, as there is no consistent relation between spelling and sound, any assumed relation which is established in the mind between them, for the purpose of learning to read, interferes with the operation of pure memory. For example, so far the child really associates the symbol *s* with the sound that it has in *sun*, and *z* with its usual sound, he will tend to write *dogz* rather than *dogs*. Secondly, the mind does not naturally build up wholes from parts; its natural mode of action is to cognize the whole indefinitely, and then to attend to each part while in its proper position, until its knowledge of the whole has become sharply definite. The phonic method is a good way of defeating any natural power to learn to spell that the child may possess; *it unteaches spelling*.

All the foregoing criticism of the phonic method has been written here not with the intention of exasperating those who teach reading by that method, nor to pour scorn upon their labours, which every one knows to be devoted and exhaustive, but because the phonic method holds the field at present, and before a new plan is proposed, it must be shown that the

¹ə is the sound heard before the *b* in *above*.



He is singing
God's praise
under the trees

FIG. 69

old is not satisfactory. Also, the exposition is necessary in order that the points in which the sentence method claims superiority may be perceived. This method, being in line with the mind of the child, and according with his development, is easy and pleasant for him, and therefore easy and pleasant for the teacher. It is not hard for the average child to learn to read, unless the task is made artificially difficult. He has already taught himself the similar but infinitely harder art of talking and understanding speech.

A Good Reading Method Must be Simple

Any method employed in the infants' school must be simple, if it is to have any chance of success, and the manner in which the skilled adult reads should throw light upon the way in which infants can best begin to read; for, until the contrary is proved to be better, the initial steps should be of the same kind as the developed activity.

No one reads by deciphering the component parts of words and sentences. The adult, when reading intently, sees only the salient parts of words, especially their beginnings, the letters which project above and below the line, particularly the former, and their lengths, and he recognizes them by these means. He is conscious first of all of the meaning, and is usually unconscious of the fragmentary inner speech which accompanies his reading, just as it accompanies all his thought. Also, the meaning of the separate words is principally determined by the meaning of the sentence as a whole, for words have no precise or definite meaning except in context.

For example, in "The town was decorated with yellow flags," and "All along the river grew masses of yellow flags," there is no ambiguity, and it would not occur to a reader on reading either of these sentences that he has to select among several meanings of *flag*. If single words had meaning in themselves, confusion, or at any rate hesitation, would occur.

The Kind of Sentences to be Used in Teaching

The child, then, when taught to read by the sentence method, begins with sentences, which

are presented to him as wholes, and read as wholes. But not every sentence will do; the sentences which the teacher uses must conform to several requirements, which may be summed up in the condition that they should be sentences that the child would naturally frame for himself, or would wish to utter.

1. They must be naturally *rhythmic*. That is, they must be able to carry such an emphasis as he would put upon them when speaking them as the outcome of his own thought; and they must be pronounced in a properly rhythmic, that is flowing and continuous, manner.

Mechanically constructed sentences do not, as a rule, fulfil the conditions; and if, as is generally the case, they are pronounced as a string of separate words, they are doubly un-rhythmic.

2. Each sentence should contain an image. This is because the thought of little children consists principally of imagery. "My mother has a pretty dress," will summon an image before the child's mind; "Put the pig to sit on the bog" is not likely to do so. No image will appear unless there is some appeal to the child's feeling and interest, or, if it appears, it will not be vivid. The image in "The fat cat sat on the mat" (any Phonic Primer) is not as vivid as "The little grey cat with the velvet paws" (H. Monro, *Milk for the Cat*).

Use the Child's Natural Vocabulary

3. The words of each sentence should be a selection from the child's natural vocabulary, and it will manifestly be to his intellectual advantage if, among them, are words which he has recently acquired, or is on the point of acquiring. They should support the vocabulary that he already possesses; and promote its growth. No care need be taken to avoid long words, provided that the child knows their meaning and is able to pronounce them; on the contrary, sentences containing longer words are easier for him to recognize than sentences made up of short words, since the long words have more characteristic forms. It is easier for the untaught child to distinguish between *pretty* and *garden*, than between *tip*, *top*, and *tap*.



The two Sisters go to fetch water

FIG. 70

Where to Find the Sentences

The main sources from which suitable sentences are to be got are the child's own speech and his own literature. Nursery rhymes and other poetry suitable to the age concerned provide a very large number of sentences containing appropriate words and attractive images. These sentences are particularly easy for the child to remember, because they frequently rhyme, and because they are metrical. But, for the same reasons, they should not be drawn upon exclusively. A very good way to secure the other sentences is to take them from the child's own lips.

As will be seen in the next paragraph, in the earliest stages pictures are employed in conjunction with the sentences. If the teacher shows the class a picture during a morning lesson, and then engages them in talk about it, she will hear one or two sentences uttered as comments which would form proper reading matter. She can print the sentence she selects at the side of the picture, and introduce it as the new sentence for the next morning's reading. In this way she will form a collection of sentences of the two sorts.

Thus a picture of primroses might be associated with "I see yellow flowers and green leaves" (speech), and "The primrose spread her little mat of green" (Sydney Dobell). The connection with literature on the one hand, and the development of speech on the other, need no emphasis here.

The Use of Pictures

In the earlier attempts at sentence-reading, the teacher tried to arouse the idea in the mind by means of the words alone, without the help of pictures. This is possible, but it is very much harder for the child to begin in that way. The earliest writing of mankind was by means of pictures, and when the child begins to read, he is in much the same stage of development as the earliest picture-writers.

Ages passed before the pictographs changed into conventional symbols of ideas. The distance between the two has to be traversed by the school-child in a few weeks. The best way is to make him begin at the natural beginning,

by presenting to him a visible symbol (the picture) that carries its meaning on its face; and then, without delay, to associate this meaning with our conventional symbols by putting them on the same card with the picture.

In due course, the picture can be withdrawn, and he will then read the printed sentence as an ideograph. As the cards are introduced to the class they form a collection which all the children read, individually, and are also ready for hanging round the room as indicators for use in reading new sentences.

Division of the Course into Definite Stages

Between the earliest stage, which is reading sentences associated with pictures without distinguishing the parts of those sentences, and the latest infants' school stage, which should be ability to read sentences containing any of the words in the reader's vocabulary at the age of $7\frac{1}{2}$, and to recognize and pronounce all these words in isolation, there is room for several steps, and it is better that a precise scheme should be arranged.

There are many ways of doing this, and of combining collective and individual work. This is dealt with later, when a method which is in use in a London school is described. But it must be realized that this method, however good, is only one among many, and that in Sentence Reading, as in all teaching, a great deal depends upon the skill, understanding, and enthusiasm of the teacher.

Points to be Noticed

A few comments may, however, be made—

(a) The average child will have no difficulty in remembering the sentences. All the grinding work associated with teaching the values of detached symbols is absent.

(b) The children will, as is natural, first read each sentence aloud, but should very shortly be required to read them silently as well.

(c) A child cannot hear the words as separate, but can hear syllables separately—and, of course, he can hear monosyllabic words separately. Therefore, when reading, as he sees the



I shall plunge
into the pool

FIG. 71

words printed with spaces between them, he will, at first, associate the printed words, in order, with the syllables that he is pronouncing. This error may be neglected for the time being.

(d) As the main task for children who learn to read by the phonic method is to build sounds into words, word-recognition has assumed an exaggerated importance in the phonic teacher's mind, and facility in word-recognition has come to be regarded as the chief, or only, measure of progress, as, indeed, it is, under the phonic method. Word-recognition, under that method, is the necessary stage on the way to reading sentences.

But the method we are discussing makes its beginning with the sentence. Hence, in the earliest stage, word-recognition is of no importance. It is the stage at which the obtaining of meaning from sentences should be acquired as an automatic habit, and when the child should thoroughly learn the purpose of visible symbols. The teacher should resist the temptation to hurry the child on to word-recognition, and to test his power to deal with new and unknown words.

(e) As the child's mind is fixed on the meaning, and as he has no phonic knowledge, he will, in translating the idea, occasionally substitute a synonymous word for the word actually printed; e.g. he will say, "The egg has fallen on the *floor*" when "The egg has fallen on the *ground*" is printed on the card. At this stage such a change is a virtue rather than a defect, but he should be told the right word, lest a wrong recognition-habit should establish itself.

(f) It will be found, if the stages are properly worked through, that in the two and a half years of the infants' school, frequently recurring words will be gradually acquired separately, i.e. that an association derived from experience and habit will be formed between the eye-image and ear-image of each such word. About the age of $6\frac{1}{2}$ to $7\frac{1}{2}$ (children differ greatly in this respect), the number of such word-recognitions will increase rapidly, and this is the stage at which word-recognition should be attacked systematically. No analysis of word-sounds should be practised in the Infants' School, in any form. Such analysis

ought to be part of every school course, but it belongs to a much later age.

Progress in Reading

A number of questions will have come into the mind of the reader. Every system of teaching must ultimately be judged by its results. Interest and the maintenance of enthusiasm are of high importance, but only because they are more likely to lead to good results than is a mode of learning which is dull and depressing. The fundamental question for the teacher must always be: What progress do the children make?

The answer to this question has to be carefully given, because it is possible to render an incomplete account of the results, without knowing that the account is not complete. The most important result is comprehension, or power to obtain their meaning from visible symbols, and that is not easily measured. It is, however, the strongest side of sentence-reading, for it is the essential feature of the method from the beginning. The pupils read all the time for the meaning, while the phonic method requires them to read mechanically, i.e. without comprehending any meaning, for a time.

The second line of progress is in word-recognition. This has been measured both for those taught phonically, and for those taught by sentence methods.

The results show that at seven years of age the latter are in advance. Children taught by the sentence method can recognize more words, in a given time, than children taught by phonic methods, or combined methods of phonics and look-and-say. But as the children submitted to the test who had been taught by the sentence method belonged to pioneer schools, while the others did not, the comparison is not altogether trustworthy, seeing that the pioneer is likely to teach with special enthusiasm and energy.

Greater Fluency

In the speech-qualities of fluency, intonation, and natural rhythm, the sentence readers at seven are greatly superior to those taught by phonic methods.

Neither the sentence method nor any other method will make all children read equally well. There will always be good readers, mediocre readers, and poor readers. But it is claimed that the sentence method raises the whole level, and that it is specially effective with dull children, many of whom make little or no progress with sounds, but readily respond to the other method. The section of very poor readers who "cannot read three-letter words" found in the lowest class of many Senior Departments, and who are an intolerable nuisance to their teacher, is greatly reduced when the sentence method is used in the Infants' School.

The Effect upon Spelling

The next question, What is the effect of the sentence method upon spelling? is best answered by the counter-question, Can any device be found to damage spelling which will equal in its effects the phonic method? The reasons for this have already been stated. Though the Infants' Schools where sentence reading is taught usually do no formal teaching of spelling, the pupils' spelling in these schools is immeasurably better than in the other schools. And there is a marked difference, in addition. Just as their word-recognition is not confined to short words, but covers a larger vocabulary, so they spell longer and shorter words with equal or almost equal ease, provided that they have become acquainted with them in reading.

The Acquisition of New Words

In the last place, the critic will want to know how the children are able to read new words, which they have not met in their previous reading. The argument is often used that, whatever its defects, phonic reading furnishes

the child with weapons for attacking such new words, and that is not a matter to be disregarded lightly.

The claim is, however, made too extensively, if it is supposed that he can attack all new words, because the child can only attack with success new words which are "regular," i.e. which conform to the hypothetically regular system of sounds that he has been taught, and these are in the minority, whatever system of sound symbols he is taught. The sentence-method child does, in fact, attack new words with equal success, and the way in which he does so is clear. In the first place, he depends upon the context, to which the phonic reader cannot apply until he has abandoned the phonic method. "But," the objector will say, "let us recur to the instance already given, where *floor* fits the context when *ground* is the word printed. How is the child to come at the right word in such cases?"

The answer is that, though children vary, the great majority form, automatically and unconsciously, associations between initial groups of letters and sounds, and without being taught, use these to lead them to the right word when confronted with such a difficulty. Experience has revealed an habitual association between the sound of *gr* in speech and these letters.

The sentence-method child of seven is in this respect in exactly the same position as the phonic child, except that he has his mind fixed upon the meaning. Without going through the mechanical process, which would have dulled his spirit and deadened his interest, he has insensibly acquired the same mechanical skill. He will be led astray in the same way as the phonic child upon many occasions, but he is equally able to read new words, even when the context does not reveal them, and he has fewer new words to read, because he has not been restricted to so small a reading vocabulary.



The Butterflies spread their sails

FIG. 72

TEACHING TO READ BY THE SENTENCE METHOD

IN using a sentence method of teaching reading, the aim is to create and keep alive the child's interest in living language and thought.

This includes both forms of communication—

(a) Speech—the articulate form.

(b) Printed matter—the written or symbolized form.

In *The Teaching of English in England* these words are written—"In dealing with literature, the voyage of the mind should be broken as little as possible by the examination of obstacles and the analysis of the element on which the explorer is floating." And in order to ensure that learning to read—which is the starting-point of literature in schools—shall be the joyous and successful adventure that it can be, we bear this in mind.

The Sentence Method is a Natural Method

The child in many ways repeats the history of the race, and in learning to read by this method learns as the race itself learned. First there was communication of ideas by speech; later, the ideas having to be communicated by the eye in default of the power to convey them by the ear, came drawing; then words representing things; and, last, words as we have them now.

Ideas, the creators of words, alone can give them life.

Young children entering school are greedy for ideas and eager to express themselves in some way; in speech, song, gesture, or drawing, showing the resemblance in development to that of the race, but with this difference: The modern child is born into a community where a complicated system of symbols is in use. He sees and hears people expressing themselves through the medium of print, and soon knows that those "drawings" (as words must appear to him) are images of the words he hears, and

that they are capable of conveying ideas and sensations.

This, then, is the starting-point of our method of teaching reading. The child wants ideas, wants opportunities for expressing himself on those ideas, and knows too that ideas and sensations live in that mass of printed matter.

Life supplies the ideas. In young children speech, song, and gesture are all closely allied and interchangeable forms of expression, and may all be used by them when expressing some experience. In default of actual experience, pictures may provoke expression of things with which children are imaginatively familiar.

"Reading" from Pictures

In the Earlsfield Sentence Method of Teaching Reading, the two lowest classes, containing all the children under the age of five years three months, have no special time set apart for a reading lesson. They are encouraged to express themselves as clearly and fully as possible to the limits of their vocabularies. The morning is begun with conversation about happenings, talk of plant and animal life, and of the domestic activities to be undertaken. This is followed by a period of individual occupation with apparatus, among which are books of pictures, separate pictures, and picture-and-story books. Published books of pictures are used for expression as well as appreciation.

Little children may just name all the objects in the picture, sing an appropriate song, make up a story, or with gesture and sound perform some action suggested by the picture. Expression, particularly in the form of speech, is encouraged.

Using Picture Cards

The separate pictures are coloured and taken from children's books, magazines, and the sets of pictures for story telling. None smaller than

post card size are used. They are mounted on a stiff card, and some are provided with a ring in order that they may be hung up in the rooms on hooks at a suitable level for the children's use. Several children choose the pictures they would like hung for the day, perhaps giving reasons for the choice, or expressing themselves in some way about the pictures.

Some of the pictures soon acquire a special verbal significance. It may be a nursery rhyme, familiar verse or part of a well-known story, and the children quickly imitate one another. For instance, the picture of a boy on a donkey may provoke a child to sing

"Gee up! Neddy
Gee up! Neddy
The best little donkey that ever was born,"

and the majority will repeat that whenever the picture is seen.

A number of these pictures so used is then made into a book. Manila card is used for the leaves of the book, the picture is pasted on one side, and the short verse, rhyme or story associated with it is printed on the opposite page. The children then "read" these books by repeating the associated words.

The picture-and-story books are used much in the manner that such a book would be were a child to learn reading at his mother's knee, and the relation between teacher and child should be of that nature.

The stories and verses are read to the children frequently, and become memorized or partly memorized. The books used are made available for the use of the children, who, guided by the pictures and marks on the page, soon "read" the stories and verses themselves. It must be clearly understood that at this stage reading for *content* is taking place. The children are not reading separate words at all, but with the use of the outward and visible signs of reading they are getting ideas and sensations from the whole mass of the printed page.

Sentences Must be Suitable

In the next class, certain sentences are introduced in order to bring the mechanical act of reading into nearer view; and knowing the

variety of ways in which these sentences will be applied, they are edited and must fulfil certain conditions, the first of which is that *every sentence must convey a complete idea or sensation*. This would not be a difficult condition if it were the only one to be considered, but as these sentences are to be memorized correctly, and put to much use, they must be able to stand the wear and tear of familiarity and yet lose none of their charm and beauty.

Sentences most suitable for this work are found in the Bible and in the works of the poets. Most of the sentences used here are taken from the works of Rabindranath Tagore, as they fulfil the required conditions—

They are simple.

Each one expresses a complete idea.

They are written in beautiful English.

They have rhythm—aiding the memory and giving pleasure in repetition.

They have dignity and familiarity.

A Few Examples

The words in the sentence are neither too few nor too many, and their position cannot be changed without changing the sense. The following sentences are a few among those in use—

"I woke from my slumber and opened my eyes."

"He is singing God's praise under the trees" (p. 430).

"It is time for me to go home."

"The two sisters go to fetch water" (p. 432).

"Come with quick steps over the grass."

"My boat is fretting to be free."

"The moon has her light all over the sky" (p. 426).

"The butterflies spread their sails" (p. 437).

"The flowers come out in my garden."

"The storm growled from a corner of the sky."

"I stand up straight and strong."

"I shall plunge into the pool" (p. 434).

Preparation of Reading Cards

From a great number of these sentences (some hundreds in all) the teacher selects a

14"



8"

5½"

I woke up
and heard
the babbling
of the stream

FIG. 73
A Reading Card

number to be presented to the class, and prepares a number of "cards." Each "card" is a three-ply board 14 in. by 8 in., and is stained a dark colour. (Dark cardboard serves the same purpose.) A picture suitable to serve as illustration for some part of the story is pasted at one end of it. The whole is then sized. Next, the chosen sentence is printed with white ink (or water colour paint) in script letters, the small ones being $\frac{3}{4}$ in. high. The whole is then varnished and when dry is ready for use (Fig. 73).

All apparatus should be solid, beautiful, simple, and capable of a variety of uses.

A great deal depends on the picture. Each one serves to illustrate some part of a story which the teacher composes, and into which the sentence must be woven in a way to stand out above other sentences used. Generally, this is achieved by making the sentence either the expression of some climax in the story, or a repetitive theme. Presume the selected sentence to be one that can only be the expression of a climax such as, "I woke up and heard the babbling of the stream," and the prepared card to show a picture of a boy sitting by a stream fishing. The story might run (briefly) as follows—

Billy Goes Fishing

"Billy asked his mother if he might go fishing, and one summer's day he trudged off with a jar and a fishing line. He came to a pond and asked if he might fish, but fishing was forbidden. By and by he came to a bridge where water ran beneath, and again he asked if he might fish, but fishing was forbidden. He went slowly along the hot stony roads and grew very tired.

"After a time he met a little girl and asked if she knew where he might fish. She told him that soon he would come to a white gate, and passing through to a meadow would find a stream with a tree growing by it, and there he might fish. Billy went more slowly, wishing he were a fish to swim in the cool clear water. At last he came to the gate and found the stream, and sitting down by the tree trunk began to fish. He was hot and very tired. Soon he fell asleep.

"Suddenly he woke up, and picking up his jar and line began to walk quickly home again. When his mother saw his empty jar she was very surprised and asked him what had happened. Billy said, 'I think I shall not go fishing any more.' 'Not go fishing?' said his mother, 'Why?' Billy said 'I fell asleep by the stream and dreamed I was a fish. All at once I saw a wriggling worm. I darted to bite it and felt a sharp pain in my mouth. I was so frightened and cried out, and then—I woke up and heard the babbling of the stream.'"

A Story with Repetition

A different sentence lending itself to treatment as a repetitive theme might be employed as follows—

"It was Joan's birthday. She was four years old, and when she woke in the morning there, beside her bed, was a lovely doll in a push-chair. Joan had been wishing for that, and she knew who had bought it for her. After breakfast, she was dressed in her coat and bonnet, and for the first time in her life mother let her take her dolly out for a walk in the street. 'You must have some sun,' said mother, 'I will watch you across the road and then you can wheel your baby up and down in the sunshine. Our side of the road is too shady and dull.' So Joan went across the road.

"First she met a cat. 'Miaow,' said Pussy, 'Where do you come from?' 'I live on the shady side of the road,' said Joan. Then she met a dog. 'Bow-wow,' said Pip, 'Where do you come from?' 'I live on the shady side of the road,' said Joan. Then she met a little boy, 'I have not seen you before,' said he, 'Where do you live?' 'I live on the shady side of the road,' said Joan. Just then her mother came to the gate and beckoned her. 'Look!' said Joan, 'There is my mother, and that is my house. I came into the sun because I live on the shady side of the road.'"

This form is always loved by children, and often proves the better method, for the sentence is anticipated by them, and is found to be more useful in subsequent dramatization. The prepared card is then shown to the class and individual children repeat the sentence. It is

hung up or placed in a prominent position in the room, awaiting future use.

Giving Life to the Sentence

Sometimes expression (occasionally drawing and always dramatization) follows immediately; sometimes it is left until the following day. The whole story is dramatized, the children using

glancing at the picture only. The children rarely make any mistake in reproducing the sentence.

Exercises and Play

Some of the play with sentences at this stage includes the following exercises—

- (a) The children read all the known cards.
- (b) The teacher covers one part of the card

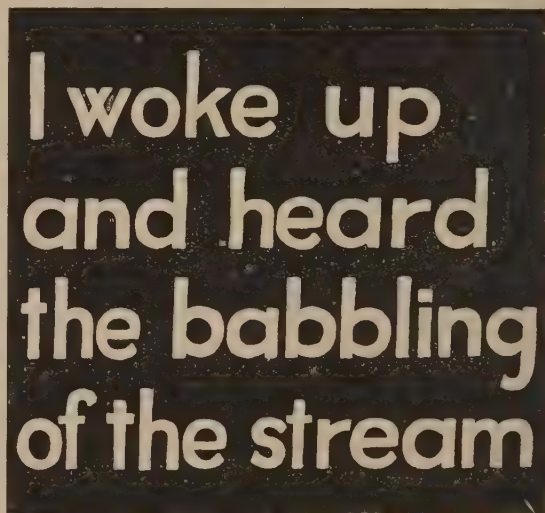
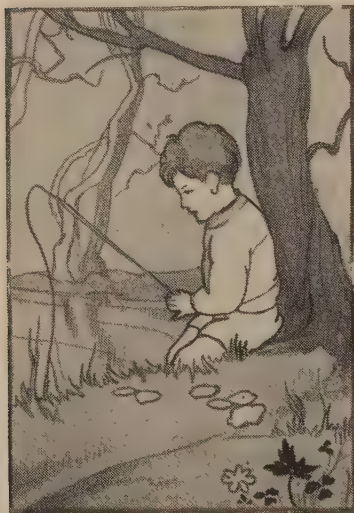


FIG. 74

Sentence and Card are Separated

their own words for the most part and at the same time incorporating the new sentence. It is made a language experience, and so has more life and meaning than it would have had unexpressed.

The presentation of the sentence is a class lesson, and is usually given early in the morning, before individual work begins. Two or three new sentences are given each week, and on the days when no new sentence is to be given, this period is used for play with the sentences memorized or for speech training of some kind.

The children do not read these sentences word by word. They see the images of the words they hear—the drawing of the idea—and having memorized it, may for some time read it by

and asks for the other, the sentence, or a description of the picture.

(c) A question is asked, the answer of which is memorized sentence, e.g. "Who goes to fetch water?" The answer desired is, "The two sisters go to fetch water."

(d) A group of children go outside and decide to act one of the known sentences. Those watching name it.

Teachers using a method such as this, will find that the children suggest games with the sentences, which lead to valuable exercises in speech training.

The Next Step

Towards the end of the term, when the children

have had not less than 24 sentences, the next piece of apparatus is introduced in order to give the child an opportunity of weaning himself from pictures and directing his attention to symbols. Duplicates of the cards are made, pictures and sentences being separate. In the individual work period, from a box of pictures and a box of sentences, children select and couple separated pictures and sentences, make comparisons with the originals if necessary, and read those recognized. (See Fig. 74.)

As soon as a number of sentences are recognized by some children at sight, another piece of apparatus is presented. The sentences are again printed, but the boards are of a different

"spaces," and later, "a long word," "a little word," "a word we had before," etc.

After some work of this kind, the children will begin to read the sentences they know word by word. Mistakes now begin. Many sentences begin the same way, using as a first word "I" or "The" or "They," and one sentence will be read for another. Each word is thought to be monosyllabic and the child beats out the sentence with a finger pointing to each word in turn for every syllable uttered, only to discover that it does not fit. For instance—

"Come with quick steps over the grass,"
may be read

"Come with quick steps o...ver the..."

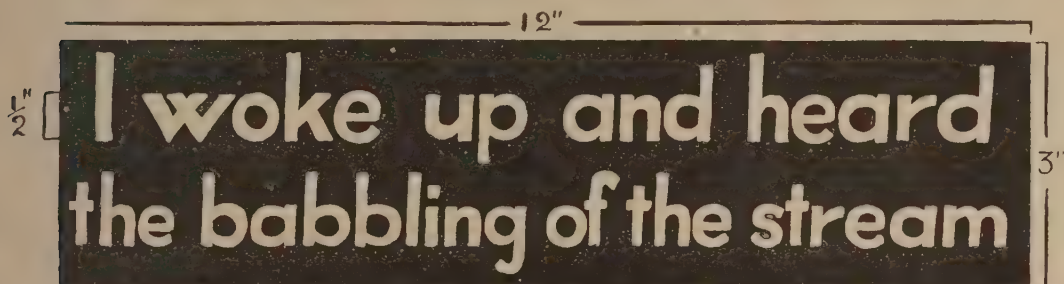


FIG. 75

size, generally 12 in. by 3 in., the printing is smaller and arranged in one or two lines only. This piece of apparatus (Fig. 75) is made for every new sentence from this stage onwards.

The sentences in this new form are not told to the children, but await recognition by them. They may be compared with the originals for clues, and are still read by the majority as ideographs. At this stage children are free to copy sentences on boards with chalk and make their own illustrations.

Introducing the Process of Reading

In the next stage the teacher, although supplying picture and sentence as described before, often writes the new sentence on the blackboard, teaching the children where it begins and the way the eye travels in reading it.

Incidentally, she teaches "words" and

but little words that occur very frequently are soon known.

The word "the" is recognized quickly in any sentence, and the child having made the mistake mentioned will soon discover that his finger was not on "the" when it was said, and so put himself right. Reading through the sentence again, and being warned of the trap, most children make a correct reading.

Language Games

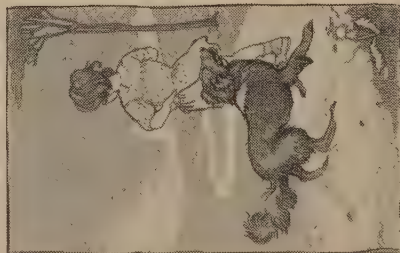
Language games and play with sentences include exercises, some of which lead to definite pieces of apparatus to be used at this stage.

Game

The teacher says a sentence in jumbled words and the children repeat it correctly, e.g.

T. "My sit morning I this at window."

C. "I sit at my window this morning."



I led him
to the grassy
bank.

LINEN TAPE

Post Card
size

FIG. 76

Folding Card for Picture and Word Matching

Apparatus

1. A box containing words and pieces of dissected picture attached to a folding card,

arrange the words in correct order to make a sentence (Fig. 77).

3. A jumbled sentence is presented in some attractive form to be written correctly by the child, as in Fig. 78.

Another Game

The teacher repeats a sentence with a word or some words omitted. Children tell the dropped words and repeat the whole sentence.

Apparatus

A box containing omitted words is fixed to a card on which is printed the incomplete sentence (Fig. 79).

Collections of the sentences known by the children are made into book form. A duplicate of the original picture is used on one leaf, and the sentence printed opposite. Six or eight of these are enough to make a book. The sentences are then printed at the end of the book without pictures, and the whole is read through.

Reading from Books

With this quite definite work with sentences and their analysis into words, another kind of reading is enjoyed. Books are always available. Memorized verses, nursery rhymes and stories are read from the books where children know them to be found. The children read them very incorrectly at first, but after a period of work with the words of the sentences, they begin to put themselves right in the places where the little words, "I, my, he, the," etc., which they know apart from the context of the sentences, appear.

The next stage includes the making of reading books, the sentences being given without pictures. The usual method of presentation is adopted; then the sentence is printed on the board and the children copy it into a small plain book and illustrate it from any part of the story that appeals to them. A prepared board or card is placed with those



FIG. 77

Picture Card Only

on one side of which is picture and sentence. Child builds up picture and matches words, and then transfers the whole to empty side, as in Fig. 76.

2. A box of words fixed to a card on which is the picture only, so that the child may

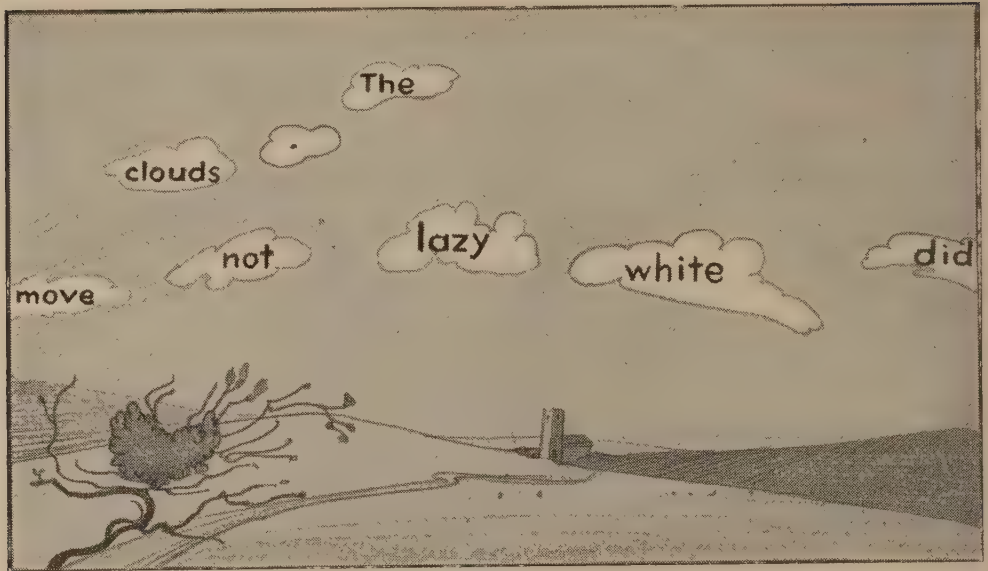


FIG. 78

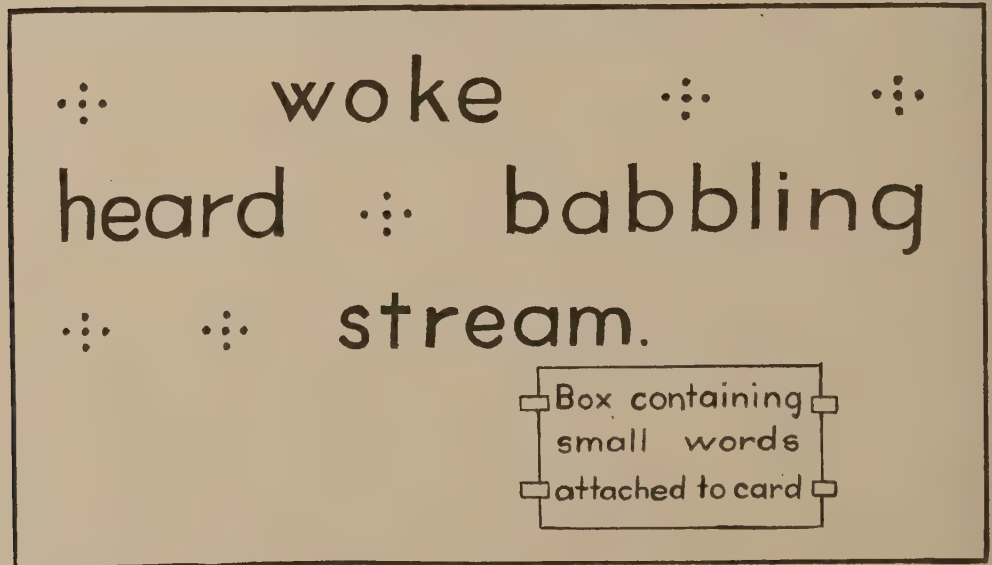
Jumbled Sentence

FIG. 79

Sentence to be completed by Child

already in use, and this new sentence is used in any language games or apparatus provided.

Exercises with Sentences

The sentences are now used a great deal as a jumping-off ground for literary exercises, and the apparatus prepared is made to follow the line of the oral work as far as possible. Some examples are as follows—

1. *Oral Work.* The teacher mentions the name of something about which a number of sentences are known, and asks for all sentences connected with it, e.g.

T. "Tell me all the sentences you know about flowers."

C. "Come to my garden to gather flowers."
"The flowers are in bloom and the birds sing," etc.

Apparatus. A fairly large card with a drawing at the head and a box attached containing all the separate words necessary for all known sentences connected with the drawing (Fig. 80).

2. *Oral Work.* A part of a known sentence is said to the class and individuals supply a new ending, using either their own words or parts of other known sentences—

I bring to you	{	coloured toys. empty shells. a boat. the flowers in my garden. etc.
----------------	---	---

I run across	{	hills and dales. the road. the playground. to fetch water. etc.
--------------	---	---

Apparatus. From a series of prepared cards, the children copy in their books the opening words of a sentence, and write as many free endings as they can.

Some of the original sentence boards (14 in. by 8 in.) (Fig. 73) are now used again. A synopsis of the original story is printed on the back of the board and is read by the children, who find great joy in reading those stories which require a turn of the board and a reading

of the original sentence in order to finish them. For instance, using the story already outlined, the condensed story might run as follows—
"Billy went fishing. It was a hot day, and he became very tired. He fell asleep. When he awoke he said, 'I dreamt I was a fish. I saw a worm and went to bite it. I felt a sharp pain and then [here the child turns board over to read] I woke up,' " etc.

Hearing Letters

From this time onwards, short prose passages and short verses are presented to the children in the usual morning class lesson. The teacher may spell the words of the new passage as they are written on the board (names of the letters are taught incidentally from the time when sentences are written on the blackboard), and spelling and word games are played, the sentences usually being employed in some way.

For instance: Out of a collection of sentences on view, the teacher may spell a whole sentence, and the child who recognizes it and repeats it correctly becomes the "speller." Again, colours may be the subject of a class lesson and, from the list written up, the children first orally and later in writing, insert a word denoting colour into known sentences, e.g.—

"The *white* seabirds come flying to their nests."

All kinds of literary exercises based on the sentences are used for both oral and written work. Numbers of poems are read to the children, and the favourite ones are printed on cards for individual use.

Child's Dictionary

The sentences are found to be valuable for the making of a child's first dictionary. A plain book is lettered alphabetically (or an address book may be used), and the children copy into page A all the words in the sentences beginning with A.

A	
an	
alone	
at	etc.

B is then treated similarly, and all the letters of the alphabet in their order. In subsequent periods, for original written work, this book is brought to the teacher for any new word required, the correct letter page having been found first by the child. The word is then written in by the teacher or spelt to the child.

Books for Reading

At no time are sounds or primers of the type associated with phonic systems ever given to the children.

Books are available at all stages, and as soon as a book is desired, it is chosen from a number of simple story books and used. The children with the least ability to accomplish the mechanical act of reading are often found to have large vocabularies, and they will continue to read long memorized passages, but be unable to attack unknown material, even after much oral work and occupation with words has been done.

One of the best results of this method shows itself in the attempts made by the children at any written work. Having used complete and satisfying sentences so much, they make use of a full sentence quite naturally.

Books are desired by the children before

anything else, and although in some cases children may require to be told nearly every word, it is considered a better thing to have

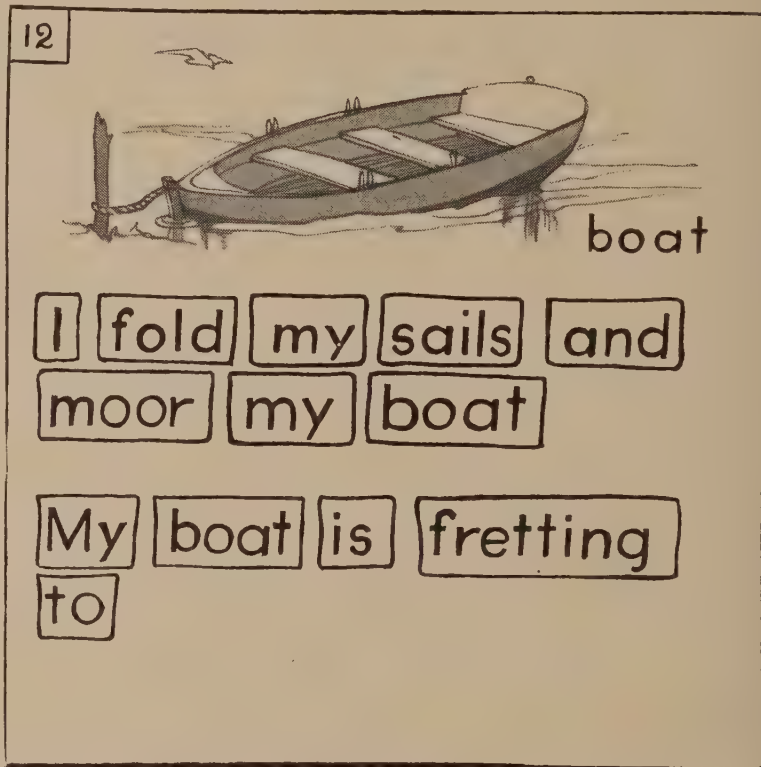


FIG. 80

Separate Words for Sentence-making connected with "Boat"

kept alive that desire for the something that print shall convey, than to have risked spoiling the child's joy in the English language in an effort to force a quick result of the mechanical act.

Some children are willing to leave the sense of the reading for a time while they concentrate on being accurate word masters, but as soon as the mechanical act becomes a more subconscious effort, reading for *content* is again established.

WRITING

TWO things are necessary in order to be able to write well—(1) ability to control the instrument used, and (2) knowledge of the correct forms of the letters.

A modern infant room, with its abundant provision for manipulating, sorting, and arranging materials of varied weights and of varied textures, enables the child to establish muscular control and delicacy of touch. He learns, for instance, to control the larger muscles in climbing and in lifting, and the smaller muscles in arranging his toys and pictures, in closing a door quietly, in turning over the pages of picture books correctly, and in the many drawings which he is encouraged to make with chalk on wall, blackboards, or on sheets of brown paper.

Indirectly, he is preparing himself very thoroughly for the more delicate movements required in writing, and he is happy, because his education is following natural lines. Anyone who has watched little children must be convinced that within them is an urge to manipulate things, and that given material to manipulate—e.g. beads to string, boxes to open and shut—they are happy (*see Baby Room*, page 33). They are preparing the instrument of the body to carry out the delicate work required of men and women to-day

When to Begin

Writing should not be attempted until a certain control of the muscles has been established. The age at which it is begun would appear to matter less than the adequacy of the training which has preceded it. There are children of six and of seven utterly unready to begin to learn to write, because of the inadequacy of their early training; and on the other hand, four-year-olds may spontaneously, and without effort, write well the big letters with which they are familiar.

Good teaching must follow Nature's lines, and ought not to strain the sensitive organism which it endeavours to educate. Overstrain

of any kind is avoided when we learn how to give the right training at the right time. Thus, we try to establish in the child control in carrying out simpler actions, before he is required to carry through exercises requiring great delicacy of control.

Control of the Pencil

After work with sense-training material (described in the Section dealing with the Baby Room), much free drawing with chalk, our little four and five-year-olds are ready to learn control over a pencil. For teaching this control, the metal insets (Fig. 81) belonging to the Montessori material are invaluable. They have a firm edge against which to place the pencil, but the teacher can quite well prepare the shapes herself in cardboard with clean-cut edges.

For a first lesson we choose a simple shape, such as the circle (Fig. 82 *a*). We remove the inset from its frame, lay it on a paper square of the same size as the frame, and show the child how to trace the circle on the paper by moving the pencil (usually a bright red crayon pencil) round the circular space. Next we remove the frame and find the circle neatly outlined on the paper. The circular inset is then placed exactly on top of the outline, and holding it firmly by its little knob we draw, with a pencil of another colour (often blue) round its edge. Now we again remove the inset and find that we have a circle on the paper outlined in red and in blue—the one outline just barely touching the other (Fig. 82 *b*).

Next we show the child how to fill in the circle with a brightly coloured pencil in lines going in one direction only. Almost without exception, at some period of their development, children are fascinated by this exercise, and practise it until they develop considerable skill. At first the shading lines go well over the outline, and are very uneven and irregular, but gradually, as skill develops, the lines stop at the outline and become more and more fine and regular.

From filling in simple outlines, children will invent for themselves more and more complicated patterns (Fig. 83), selecting with increasing discrimination coloured pencils which make the pattern a harmonious and balanced whole.

Child Enjoys these Exercises

These exercises, apart from other values, form a most happy approach to learning to write. The child, in carrying them out, is covering a fairly large surface with long swinging strokes.

touch surface—and are mounted on coloured cardboard. It is wise to teach capital and small letters together. The children thus come to associate them with one another, and seeing them side by side, realize the larger size of the capital letter. The forms of letters which are most suitable may be seen in the diagrams of Alphabet Board (page 396), and Box of Small Building Letters (page 394), described in the *Section on Reading*.

Letters such as a, b, c, d, etc., are based on a perfectly circular form, and capital letters are

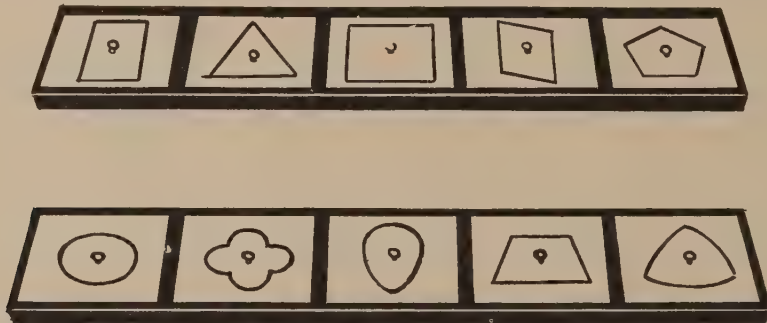


FIG. 81

Montessori Metal Insets

These strokes have to end at a given point, and this means that gradually power is established to control the pencil to a nicety. Moreover, the child is pleased with his work; he appreciates the various shapes he is able to make, and he loves the brightly coloured pencils. The work is sufficiently easy to let him feel that he can progress, and sufficiently difficult—and capable of advancement in difficulty—to prevent boredom.

Perfect control of the pencil is fundamental in learning to write; and when this control is well established, the greatest difficulty is already surmounted.

Learning the Forms of the Letters

Letters similar to those shown in diagram (Fig. 41) are used for teaching the forms of the letters. The letters themselves are cut out of black velvet pile paper—providing a pleasant

as simple as possible—all serifs having been eliminated.

Don't Worry the Child

The children are encouraged to touch all letters with the first and second fingers of the right hand, and in the direction which is considered to be most conducive to good writing. For instance, in such letters as b, p, a, d, etc., it is better that the straight line should be touched before the circular section of the letter.

While the children should be *shown* the way considered best for them to *touch* the letters, there is no need to worry either the children or ourselves if they persist in following another plan when writing them. Children who have acquired a good control of a pencil, and who come constantly in contact with good letter forms, may be trusted in time to produce good writing, and to find for themselves the easiest

method of producing it. Here, again, we must beware of becoming "machine minded." There are more ways than one of producing a good letter.

Sensible methods of teaching should eliminate irritating interference with the child's actual

the required shapes. Thereafter they draw the shapes which they have made.

The First Words

It is *not* important that the letters should be selected in any very definite order when a child is being taught to write them. A child who has had the various opportunities of acquiring control of his hand, and knowledge through his fingers of letter shapes, will spontaneously, or with a little suggestion, practise making those letters which most interest him.

A rigid programme of order in dealing with the writing of letter shapes tends to destroy spontaneity and interest, and thus impedes rather than aids progress.

Very often the first word which a child wishes to learn to write is his own name. If a plan has been followed of labelling a child's possessions—his peg for outdoor clothes, his hook for his tooth-brush, towel, etc.—with his own name, he quickly comes to recognize it. It is a good plan to provide strips of cardboard (firm post cards will do, cut into 1 in. strips) with the name of a child printed neatly on each strip. Each child keeps in desk, or table, the strip with his own name, and learns to print it in odd moments.

The children may also be encouraged to print on blackboards, or on unlined boards, names which have been built with letters from the

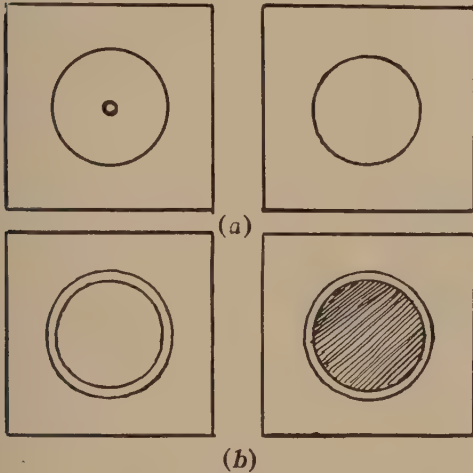


FIG. 82

Circular Inset Frame, and Stages in Tracing and Shading Circle on Paper

work. A child who has learnt to control a pencil, to touch perfect letter forms, should be set free to do his writing in his own way. He is likely neither to develop bad posture, cramped grip of his instrument, nor to persist in making bad letters. Should he do so, the remedy will not be found in correction, but in encouraging the child to retouch the letters, to fill in more patterns with delicacy—encouraging him the while any improvement is shown, and avoiding placing emphasis on errors.

Making Letter Shapes

The little children should be encouraged to draw the letters they learn with chalk on the wall-blackboards, with their fingers in sand, or with coloured crayon pencils on unlined paper.

Sometimes they like to make the letters from clay or plasticine, rolling it out on their boards into long thin rolls, and bending the rolls into



FIG. 83

Simple Pattern made with help of Insets

alphabet boxes, or names which have come up in talk or story.

Love of Writing

Once a child feels that he has gained the power to write, he may take, and usually does take, a perfect passion for writing anything which he can find to copy. He loves writing

for its own sake, and may fill pages with lettering for the sheer enjoyment of using his newly gained power to make varied letter shapes correctly.

The teacher should take full advantage of this joy in writing, by providing the children with suitable material for transcription. After matching pictures and names, and building the names with loose letters, they write the names into little books prepared for the purpose. These books are ruled (Fig. 84), in order to help the children to keep the letters in correct relative positions, i.e. above, below, and between the lines.

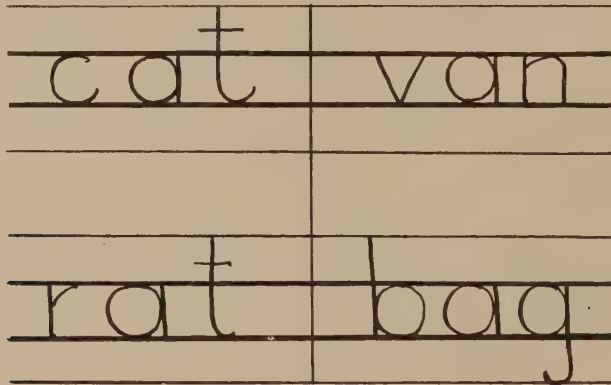


FIG. 84

First Ruling used after Free Writing on Blackboard and Unruled Paper

These books serve a double purpose; they enable the children to remember more perfectly the spelling of the words, and they form a record of work done by each individual child.

Apparatus for Exercise in Writing

The usual procedure in dealing with the contents of envelope, or box, is as follows—

1. Pictures and name cards are matched.
2. Names are built with loose letters.
3. Loose letters and picture cards are replaced in envelopes or boxes.
4. Child tries to read all names without pictures.
5. Names are written into book, to form record of work done.

When a child has acquired delicate control over a pencil, he finds it interesting to be intro-

duced to the use of pen and ink. The first pen which he uses should have a soft, fairly broad point. The thin, hard nibs at one time used by young children in school are not conducive to good writing.

Suitable Writing Material

Rhyme cards (Fig. 85) containing short suitable poems may be hung on the walls, and the children may learn those they like and transcribe them into a little book kept for the purpose. These rhyme books are more valued when the children cover them with brown or

coloured paper, and make a pretty decorative pattern on the outside. Inside they may illustrate the rhymes they transcribe (Fig. 86A and B), and learn to put simple decorative patterns round the margin.

Frequently children add to their collection of rhymes verses from books kept on a shelf in the classroom. A child's Rhyme Book thus often becomes an interesting indication of individual and distinctive preferences.

Print and Cursive Writing

So fundamental in its importance is the acquisition of firm control over the instrument of writing, that to make a transition from print to cursive writing would seem of very secondary importance. When thorough control of the pencil has been well established, the child

has the power to change his form of writing fairly rapidly. During the early stages in learning to read and to write, there would appear to be little doubt that the use of one form of letter for both branches simplifies enormously the

learn to make them well before, in their school reading, they encounter, for instance, the "a" and "g" used in ordinary print. When they are met with, these forms appear to present no special difficulty.

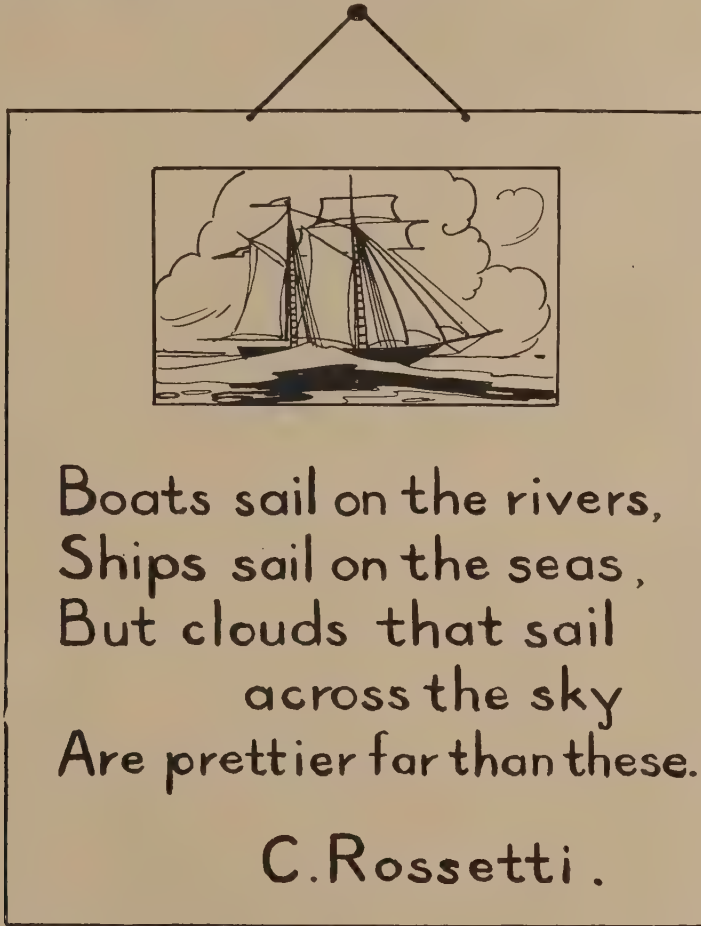


FIG. 85

Wall Card providing matter for Transcription

work done by the children. Touch letters, building letters, reading books, writing copies are prepared with the style of lettering shown in the diagrams. The children are allowed to become very familiar with these forms, and

Children with trained fingers will quite enjoy learning to join up their letters, but it is suggested that this exercise should only be given when ability to print well has been firmly established.

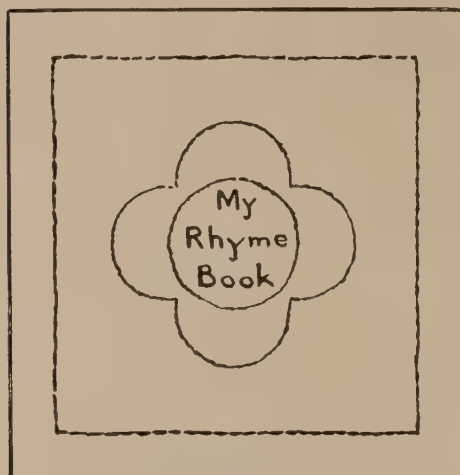


FIG. 86A

Cover of Child's Own Rhyme Book
 (Design made with Montessori Insets)



FIG. 86B

Two pages from Child's Own Rhyme Book

WRITTEN COMPOSITION

ABILITY to produce good composition depends upon three factors—

1. The range of words with definite meaning, which the child has at his disposal.

2. The child's ability to arrange these words suitably, and

3. An inner urge to express his own thoughts through the medium of words; to create something new.

Similarly in building a house, one has firstly to accumulate the necessary material; secondly, to have some knowledge of rules of construction, and power to apply them; and thirdly, if the house is to have any distinctive quality, the artistic urge towards self-expression.

To supply the child with ample material, an adequate vocabulary with which to compose, and to teach him something about the rules of word arrangement, would appear to be the teacher's obvious duty.

The third factor—the desire to create something of one's own—springs mainly from the child himself. The teacher must, however, see that the urge towards self-expression, through the medium of words, receives suitable and timely stimulus and is given ample outlet.

A Wealth of Words

In other pages of this work, and in the Section on Language Training and Reading, the importance of vocabulary has been already stressed. It might reasonably be maintained that an Infant Department, which has provided its children with a wealth of words, intimately connected with the ideas which they express, has fulfilled, if not the main aim, at least one of the most important aims of this Department of the school.

Occasional walks, informal talks, stories, poetry, songs, play with varied materials, numerous pictures, may be used as means of word-gathering. The thoughtful infant teacher has her mind awake to the importance of making the children familiar with words of many kinds,

and will occasionally, and of set design, introduce new words into her ordinary conversation with them. Instead of endlessly using the same familiar words, for instance, "pale pink," to describe the petals of a wild rose, she might with profit use such an expression as "*delicate pink*"—once in a while.

When looking at real objects, or at pictures, an unfamiliar descriptive word may profitably be introduced, e.g. "slender legs," "fragile stem," "horny hoofs," etc. Our laudable desire to be perfectly intelligible to our children need not blind us to the fact that we must lead them towards the easy use of a reasonably wide vocabulary, through the occasional introduction into ordinary conversation of new words.

Ideas are the Raw Material

A wealth of words representing a wealth of ideas is of prime importance as a basis for composition; they are the raw material without which composition is bound to remain stilted and artificial. It is no use demanding that when a child is a certain age he must be able to write compositions. A child is only ready to compose with profit when he has gathered his materials. Many ideas, associated with suitable words, ensure that in the "fullness of time," and with proper encouragement, the child will seek to express himself through the medium of words. The compositions which will be produced will be on a reasonably high level.

Correction of Errors

When the child wishes to express himself in written composition, the difficulty arises as to whether it is advisable to correct errors of grammar, punctuation, and of spelling. Certain it is that over-emphasis on errors of technique tends to destroy the child's spontaneity and joy in expression, and to lower the artistic value of his work through his obsession with technical details.

Some types of teacher tend to receive from their children correct, but stilted and soulless compositions. Others receive compositions embodying a wealth of ideas, and each with an individuality of its own, but abounding in errors of spelling, punctuation, and grammar. Of the two extremes, the latter shows promise of achieving eventually the higher results, for

might be more happily expressed, to the need of some stopping places in a narrative which goes on and on joined up by successive "ands," it is suggested that excessive use of the blue pencil type of correction is often worse than waste of time. Children respond happily to such a remark as, "Can you think of a better way of saying this?" or "Where do you think

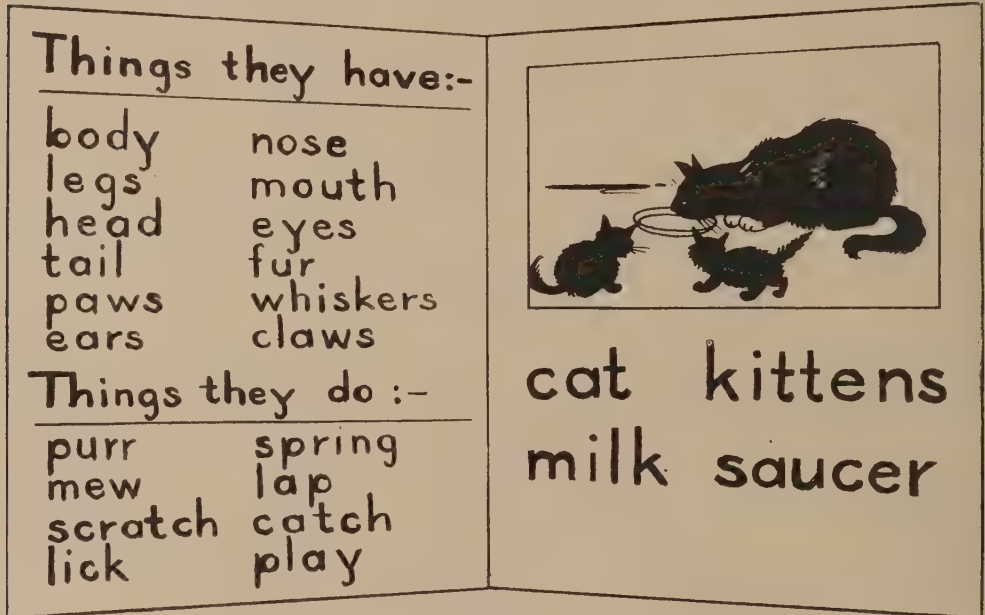


FIG. 87

Picture Book Dictionary, suitable for Small Children

spelling, punctuation, and grammar tend gradually to right themselves when a child has a sufficiency of ideas to make reading and composition interesting.

On the other hand, when a child's enthusiasm has been damped through over-emphasis on correctness of technique, he loses the inner urge towards self-expression, and therefore makes little real progress in the art.

Correction by Suggestion

While it is not suggested that a child's attention should never be called to a sentence which

we might make a stopping place? We shall need to take a breath before we get to the end of this long story," whereas the sight of the numerous blue pencil corrections of the conscientious but unimaginative teacher may fill a child with dismay, and kill his enthusiasm.

When children first begin to express themselves in written composition, it would appear reasonable to pay little attention to errors of spelling. The way of correction is neither the happiest, nor the most effective, path towards good spelling, punctuation and grammar. Positive methods of training are of infinitely more value, and the following aids to composition

are therefore suggested as helping to supply this positive training.

The First Dictionaries

The children readily respond to the simple plan of making picture books which serve the double purpose of providing the children (1) with

The arrangement of pictures, names, and other words connected with the pictures is shown in Fig. 87. It will be understood that if, for instance, a child is writing a composition in which words occur connected with his home, he will find them in the "Book of Houses and Gardens." These dictionary picture books should, of course, be built up from pictures of

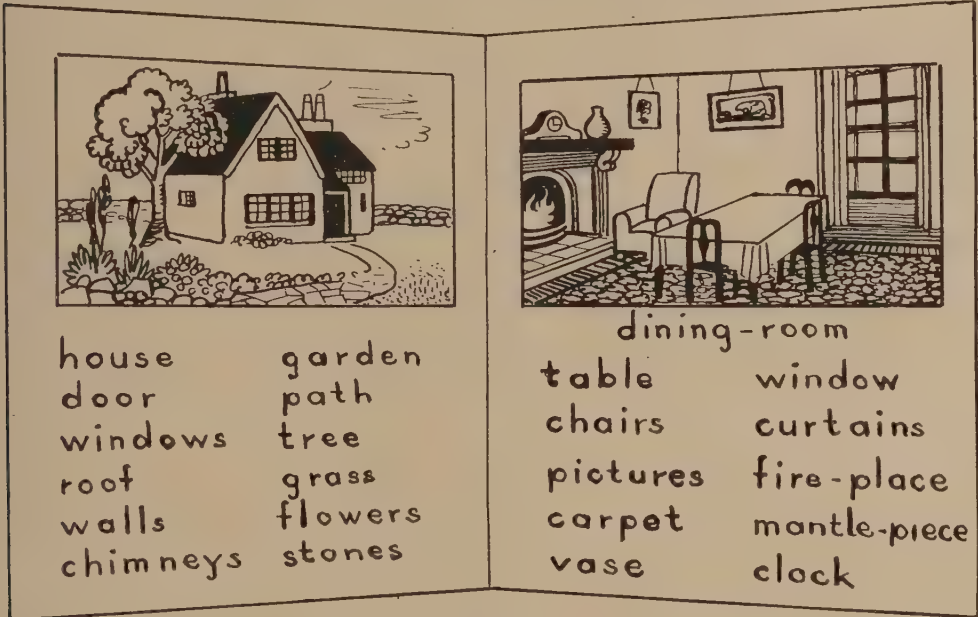


FIG. 88

More Pages from Little Child's Dictionary

words connected with ideas, and (2) with a simple form of dictionary.

These picture books may be made from scrap books, or from photograph albums with plain dark pages, or from plain brown paper. Into these are pasted picture post cards, pictures cut from catalogues, magazines, and books which have become dilapidated.

It is well to provide several of these books, and they might be labelled on the outside, with such titles as "Book of Flowers," "Book of Animals," "Book of Birds," "Book of Houses and Gardens," "Book of Places we Know," "Book of Trains," "of Motors," "of Ships."

things likely to be familiar and of interest to children. Thus, they are likely to contain words they will want to use in their first compositions.

In books which are made from dark paper, the printing is done with Chinese white ink.

The children are encouraged to look up in these books the spelling of any word about which they are doubtful, and this habit of consulting a species of dictionary is a good one for them to form, and frees them from undue dependence upon their teacher.

Exercises in Word Arrangement

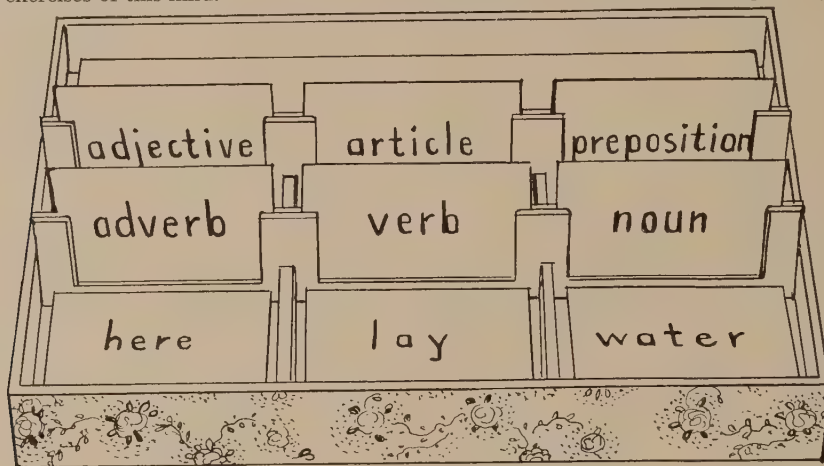
Exercises in building up sentences from

separate cards, on which words are printed, give children insight into correct methods of forming sentences.

The word-work material, described by a Phonic Method of Teaching Reading, provides various exercises of this kind.

compartments. A card of different colour is used for each kind of word ; for example, nouns are printed on black cardboard, verbs on red, adjectives on brown, and adverbs on pink.

As each sentence is interpreted by the child in action before it is rebuilt, he gains by means



Place your pencil there .
Place your pencil here .

place

your

pencil

there

FIG. 89

Montessori Grammar Box for Sentence Building

The grammar boxes used by Dr. Montessori also provide many exercises in word arrangement. In Fig. 89 is shown one such grammar box. A long compartment at the back of the box holds several sentences. Each of these sentences may be rebuilt by the child from loose word cards contained in each of the smaller

of the completed exercise considerable insight into the function of words, and considerable practice in sentence-making.

As a more definite approach to composition, teachers may find it profitable to use the following graded series of coloured cards. These cards may be stored in wall pockets similar to those

1.
hops.
robin
A

a

3.
swim pond.
in the
ducks The

b

6.
the Nell
in sand.
digs
in frog A
grass.jumps
the

c

9.
sits dolly.
Nan a
and garden,
in nurses
the

d

FIG. 90

Samples of "Jumbled Sentences" which Children Re-arrange in Correct Order

used for reading material, and it is suggested that here again use should be made of a distinctive colour of card for each stage. Card index cards in various colours are excellent for the purpose

Red Cards—Jumbled Sentences

On these, the first cards of the series, it is a good plan to print, in Indian ink with a rather broad-pointed pen, what may be called "Jumbled Sentences." Words are printed in confused order, and the children are given the task of sorting out the words to make a "sensible sentence." It would seem advisable to use the word "sentence" in referring to a sensible statement from the very first, rather than to talk about a "story," when only a sentence is meant. Children use and understand words which are given in a definite connection, at an age when they may be quite unready to explain in words what they mean.

In these "Jumbled Sentences" will occur a word with a capital letter, and a word with a full stop after it. The children come to select these respectively as the first and last words of their sentences.

These exercises form games which the children enjoy as they enjoy picture puzzles, and incidentally they absorb certain rules of sentence formation. The first sentences are short, and on the very first card only one sentence is printed. Gradually, on successive cards, the sentences lengthen, and the comma may be introduced. Four cards, from a series of twelve red cards, are shown in Fig. 90.

Blue Cards—Incomplete Sentences

On these cards incomplete sentences are printed, and they are completed by the addition of the correct name-words. These missing nouns are printed in any order on the back of each card, and the child has to select from this list the word which will most suitably complete each sentence, writing each sentence as he completes it (Fig. 91).

Yellow Cards—Missing Verbs

These cards are of similar arrangement, but the missing words are verbs (Fig. 92).

Adjectives and Adverbs

Green Cards provide exercises in finding suitable adjectives, and *Mauve Cards* in finding suitable adverbs.

The exercises described above give little children some understanding of the functions which different types of words fulfil, and some practice in choosing suitable words. The children tend to become aware of the fitness of certain words to serve certain ends, and if the sentences are carefully chosen, and not always of too commonplace a type, most children come to develop some feeling for beauty of expression. The teacher in her work has to guard against, on the one hand, using words which are unfamiliar to little children, and therefore not intelligible, and, on the other hand, once the children have a grip of a fairly wide vocabulary connected with everyday living, of introducing too few words which might be understood at this stage through their context (Figs. 93 and 94).

Exercises in Freer Composition

For the next stage picture post cards, or pictures pasted on post cards, are useful. The back of each card may be covered with white paper with a narrow margin of, say, pink, painted round the edge. On the back of the card might be printed such directions as—"Write some sentences about the picture, using these words: ducks, ducklings, water, splash, quack."

A second series of post cards might provide still more advanced exercises. To distinguish this more advanced series from the former series, the back of the post cards might be provided with a pale blue margin. The directions on the back of these post cards will run somewhat as follows: "Write a story about the picture"; "What sounds would you hear if you were sitting on the bank of this river?"; "What would you like to do if you visited this farm?" Picture post cards and other pictures suitable for composition have to be chosen with care, but there is such a wealth of pictures to be found, that little difficulty need be experienced (Fig. 95).

Verse Making

The ability to write verse is seldom expected from little children, and yet some little folks

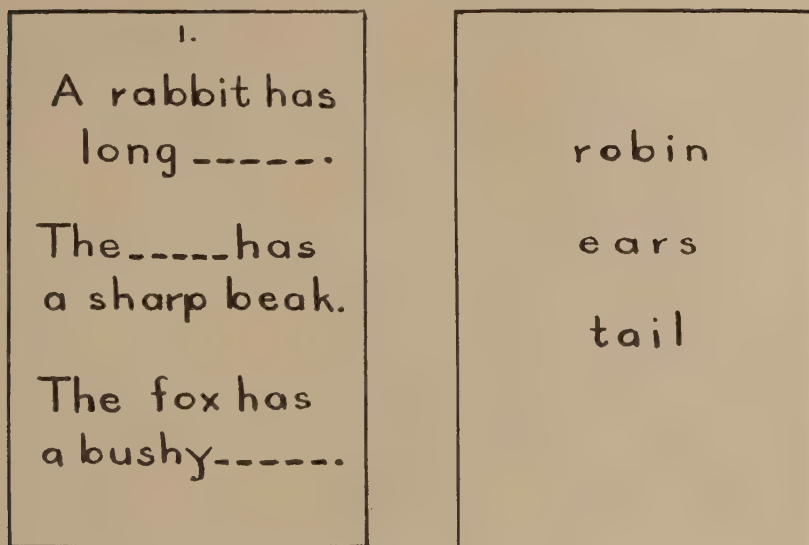


FIG. 91

Front and Back of Blue Card to give Children practice in selecting Suitable Nouns

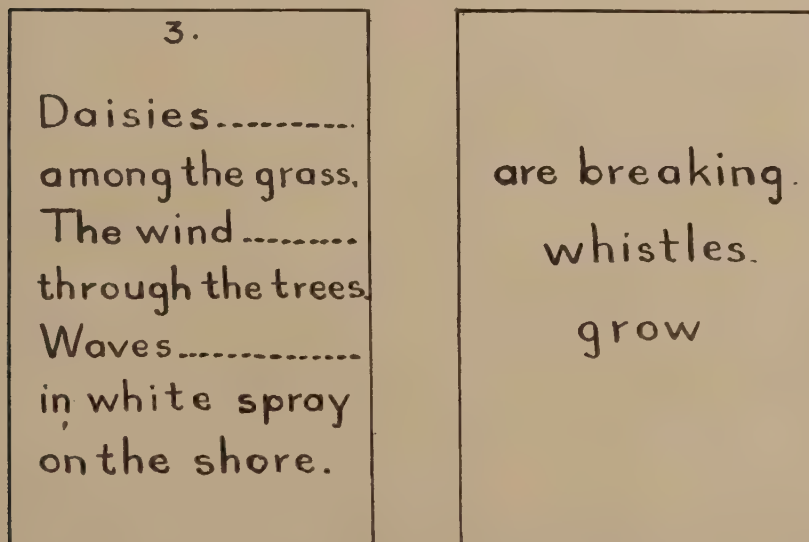


FIG. 92

Front and Back of Yellow Card, to give practice in selecting Suitable Verbs

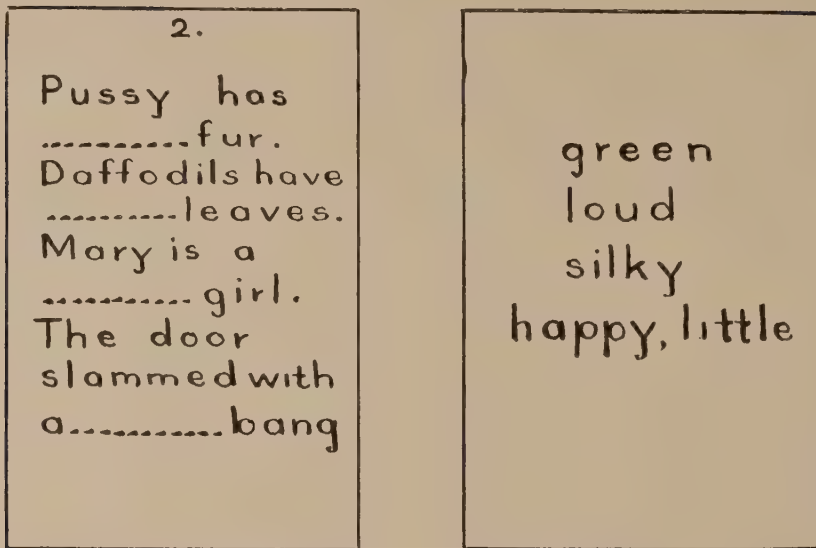


FIG. 93

Front and Back of Green Card to give practice in selecting Suitable Adjectives

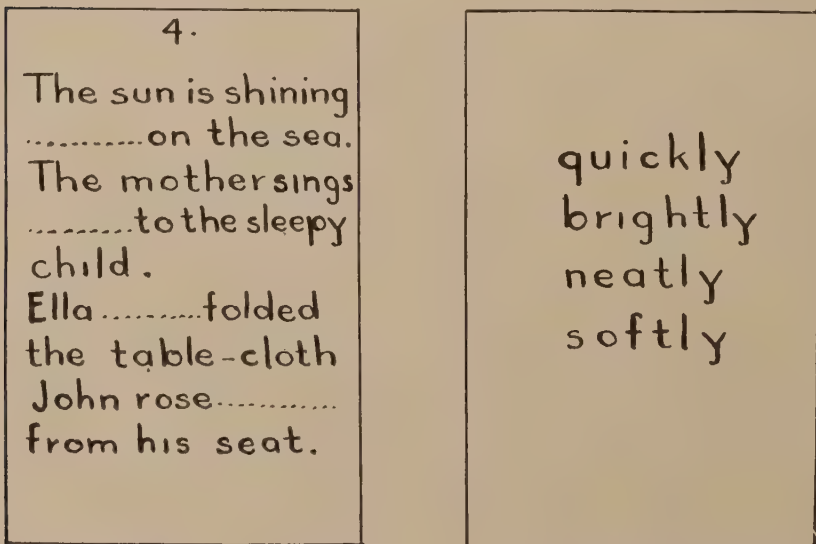


FIG. 94

Front and Back of Mauve Card, to give practice in selecting the Right Adverb

early manifest a tendency to make little rhyming couplets. This tendency might profitably be encouraged, the teacher supplying one line, and the children trying suitably to complete it. Many little rhymes are to be heard among little folk, the origin of which we cannot guess. An aeroplane is greeted by

*"An aeroplane,
Away again,"*

and a snowy day by :

*"It's snowing,
It's blowing,
Cock-a-doodle-doo."*

There is no doubt that many children delight in rhyme and rhythm, which is likely to affect their written compositions. (See Section on Poetry.)

Opportunities for Free Composition

The steps outlined above are intended to

supplement, not to displace, the compositions which children are happy to write. They should be encouraged, for instance, to write about their holidays, a visit they may have paid to the Zoo, a visit to the seaside. Opportunities may be seized of writing to parents, inviting them to a school party, or perhaps to a school exhibition. In this way children will also learn how to set out a letter.

Children also like to possess a book into which they can write the stories they compose. Sometimes they illustrate these with drawings, and call it their "Magazine."

At other times they choose a picture from a magazine, cut it out, paste it into their book, and write about it on the opposite page.

Children should be given ample scope for expressing individuality in composition. So far as possible, subject and method of treatment should result from individual choice.



FIG. 95

"What would you see and hear if you were walking along this path?" is printed on the back of this picture



THE STORY AND THE STORY-TELLER

WHAT is a story? It seems, at first sight, a simple enough question to answer.

Most of us love stories, all of us tell them (who does not delight in relating his joys, his sorrows, the many things dear and queer, funny, trying, and surprising that meet us on the daily round?), and everyone knows what is meant by a story. Yet it is curiously difficult to find a satisfactory definition. Johnson's Dictionary gives "A small tale or petty narrative. An idle or trifling tale." Imagine Cinderella or the Three Bears, or our own most cherished and oft-recounted adventure or grievance, thus coldly dismissed! Webster supplies "A narration or recital of that which has occurred. A short romance." And various other dictionaries give respectively "A narration of events in sequence," "A short account of an incident or narrative," "A fictitious narrative," and so forth.

What lover of stories could be content with such colourless definitions? All seem to miss the heart of the matter. All suggest something that is bald, categorical, and worst of all, *dull*; and though many stories are dull, no story was ever intended to be so.

"Something Worth Telling"

Yet, poor definitions as they are, it is not easy to better them. I once tried to frame one that,

from my point of view, would come nearer the mark, and I found that "Something worth telling" was the best I could achieve. No one could possibly call it a good definition. It is vague and formless, but it seemed to contain something which all others lacked; and later—to my content—I found it confirmed by a dictionary which described a story as "*Facts or experience deserving of narration.*"

True, a story so defined is rather like a butterfly pinned down and labelled. It is stiff and dry, the colours are dulled—but at any rate the wings are there to see. There is a gleam of the magic of the story in that cautious word "deserving." It dimly suggests the glow of wonder and delight which has lit so many tales and sagas—folk-tales, hero-legends, the great deeds of history—and has set them shining all down the centuries.

And it gives, too, a faint glimpse—which, for our present purpose, is even more important—of the conviction and enthusiasm, the joy in knowing and telling, which should be the happy lot of every story-teller.

Enjoy Your Story

A good story-teller will always feel the story he has chosen "deserving of narration." In other words, a good story-teller enjoys his

story. He does not tell it merely to inform, enlighten, amuse his audience. He tells it because it is something so good, so delightful, that he needs must share it. *To feel this, to make the listeners feel it too, is the very essence of the art of story-telling.*

I am stressing this point, because I think we do not always realize it sufficiently in our story-telling to children. "A silly story, but the children like it." "Dull—but it teaches some history (or geography, or nature study, as the case may be)." "Tired of repeating it, but they've got to know it." All these are sometimes our private views about the stories we offer to children, and every one is a confession of failure. Either we have knowingly made a poor choice, or we are not appreciating the story we have chosen. In either event we are condescending to our audience, and that is what no story-teller—and certainly no teacher—can afford to do. What is not good enough for us is not good enough to give to the children.

Of course, we must choose our stories with an eye to their needs and their understanding, but if we are to give "good measure, pressed down and running over," we must also choose our stories for our own delight. We cannot give what we do not possess, and unless we are friends with our story, grasp it, feel it, share it, what have we to give?

Know Your Story

Now, friendship with a story is very like friendship with a person. It begins with liking, but it must go on to fuller knowledge and understanding before a real bond is established. To find a story, to like it, to feel "*That is a story I want to tell,*" is only the introduction. We do not yet know our story. How are we to set about it? Here, I think, is where many of our failures as story-tellers begin. We are apt to attribute them to our own faulty equipment, and to feel exceedingly sorry for ourselves in consequence. "*Such a bad memory.*" "*No dramatic gifts.*" "*Never can find words.*" "*So terribly nervous,*" we say. And all the time what we most need is some solid preparation, some systematic, intelligent work on the story.

If we consider what happens when we read or listen to a story, we shall find that—more or less unconsciously—we take note of it in three ways. We follow the plot, "the narration of events in sequence"; we watch the pictures which form in our mind; we note the words. That is to say, the story makes a threefold impression on us. Then it is evident that if we intend to tell a story as it should be told—clearly, with assurance and with enjoyment—we cannot afford to neglect any part of this threefold impression.

Thorough preparation demands that we have a firm grasp of an orderly array of facts. It means, too, that we have visualized the story till it lives and moves before our mind's eye. And lastly, that we may make our facts and pictures clear, we must be ready with suitable words.

See Your Story

Now, most of us attend to the facts, and many of us apply ourselves earnestly to the words, either learning those of the original by heart, or telling and re-telling our own version of the story. But comparatively few realize how much can be gained by really thinking out the pictures which the story gives us. I say "thinking out" advisedly. Many grown-up people, when asked if they "see" a story, will answer hastily and apologetically, "No—I'm afraid I don't; but, you see, I have so little imagination." And it seems generally accepted that this pleasant faculty is confined to children and certain other people vaguely defined as "artistic"; whereas the truth is that we could all see the pictures which words are meant to give us a great deal more clearly and delightfully did we but exercise our wits to look.

We simply do not look. We hear, but we do not see because we do not think. A friend once told me how a phrase she had always vaguely accepted suddenly flashed upon her as a very wonderful picture. It was part of the concluding sentence of the story of the blind man who was healed at the Pool of Siloam. Everyone is familiar with it. "He went and washed, and came seeing." *And came seeing.* The man who had groped his stumbling way

through the crowd to the Pool came—seeing—walking erect and sure, dazed, perhaps, with the wonder, but with the light in his eyes once more, no longer pitiful and helpless, but restored to fellowship with men.

Common Sense, Affectionately Applied

That was what my friend saw, and it had always been there to see if she had taken the good plain words that mean so much and had tried to realize what they were saying. The Bible is full of such pictures. There are pictures in all stories that are worth the telling. So let us train our minds to see them, remembering always—as I continually remind students—that in this instance imagination is really largely “common sense, affectionately applied to the story!”

Moreover, such clear, intelligent visualization not only helps us to feel and understand our story, it is also a great aid to memory. To tell, holding on to a string of facts or clutching desperately at memorized words, is a blindfold business. We are unable to go freely and happily, because we are never sure of our foothold from moment to moment. But to have “seen” a story, to have watched it happen with the mind’s-eye, is a different matter. The action becomes reasonable and inevitable. The story is not a patchwork of words, it is a living picture moving before us. We tell what we see.

“Seeing is Believing”

Here, for instance, is a story which a young friend of mine is sometimes kind enough to tell me. It is called “The Lady in the ‘Bus.” Where it was found I do not know, but I suspect it may have been in *Punch*.

“A lady got into a bus. She opened her bag and took out her purse. She shut the bag, opened the purse, and gave the conductor a piece of silver. She shut her purse, opened her bag, put in the purse, and shut the bag. Then the conductor gave her her change. She opened her bag, took out the purse, shut the bag, opened the purse, put in the change. She

shut the purse, opened the bag, put in the purse, and shut the bag. Then the conductor gave her her ticket. She opened her bag, took out her purse, shut the bag, opened the purse, and put in the ticket. She shut the purse, opened the bag, put in the purse, shut the bag. Then it was time to get out of the ‘bus!”

Suppose, then, that we feel we should like to tell this story to our friends, feeling drawn towards it because the lady is so very like ourselves at times! (It is always worth while to consider why one likes a story.) How shall we memorize it so that it will run—as it should—smoothly and rhythmically without falter or pause? The main facts may be summarized. “A lady gets into a bus—pays her fare—receives her change, and puts it in her purse—receives her ticket and puts it in her purse—gets out of the bus.” But this is not the story! The main facts are of little importance in this case; they scarcely help us at all.

We Tell What We See

To learn the words categorically, seems hopeless and confusing. But consider the lady, look at her, watch her actions, see her as a real person, not a black-and-white collection of nouns, verbs, prepositions, and adjectives, and the words come of themselves. We tell what we see.

We tell what we see. “Seeing,” says the proverb, “is believing.” And that is a pleasant state of mind for any story-teller to achieve. We believe in our story, we are friends with it—sure of our facts and ready with our words—happily prepared to share it with the children. Then, being so prepared, let us remember not only to feel but also to *look* as if we had something pleasant in store.

Children are usually ready enough for a story, but every teacher knows that there are sometimes difficult days. We—or the children, or both—may be tired, shy, nervous, or in that state of unease which is described as “on edge” or “jumpy.” These are the times when we need to make an extra effort, to be a little more friendly and cheerful, calling the children together, as it were, to see what we have to give. Half the battle is won if we can make

them feel (as they should) expectant of delight. Stories, like butterflies, need warmth and sunshine to unfold their wings for flight.

The Telling

And now we come to the telling. Are we to aim at giving the story as an unbroken whole, or are we to allow and encourage questions and exclamations from our listeners?

I think our aim should be, in general, to tell our story so clearly, so arrestingly, that the children will neither need, nor wish, to interrupt by questions. But there are exceptions to this rule. Sometimes there is a puzzled or anxious small person who must be allowed to ask a question which will clear the way. Sometimes there is an excited listener whom it would be sheer cruelty to repress. And sometimes storyteller and audience will joyfully explore a story together, stopping at cross-roads and corners with "And *what* do you think?" followed by a babel of suggestions.

Let us bear in mind all the time that a story is not merely to be delivered by rote; it is to be loved and shared. We have prepared it with an eye to the individual needs of the children. We have considered the slow child who is easily perplexed, the nervous child who may be frightened, the sensitive tender-hearted child who may be distressed. We must watch and continue to help them while we tell. And if for a moment the course of the story is interrupted—to explain, to reassure, to smooth away—such interruptions wisely and sympathetically handled can only help, not hinder. Like many other difficulties, they may be turned into opportunities.

"I quite forgot . . ."

And what about our own interruptions? That is to say, what about those disconcerting moments when we discover that we have overlooked some vital detail, or event, which ought to have "come in" earlier in the story, and are, therefore, on the verge of a full stop

or complete confusion? Well—it should not have happened, of course, and we make a mental note that our preparation shall be more orderly in future. But at the moment, the important thing is that the children should not suspect our dismay. If they do, the spell is broken and their pleasure is spoiled. So we must not look worried or confused, but quietly and naturally, and *with no change of voice*, we slip in the missing link preceded by "I must tell you . . .," "You must know . . .," or even "I quite forgot to tell you . . ." If we are not disconcerted, the listeners will not be disappointed.

Occasionally we do forget outright, either from nervousness or because we "suffer from a bad memory." Practice will help both ailments, and failures due to either are pardonable. But to go astray in a story through half-hearted or slipshod telling is not pardonable. It is the one unforgivable fault in any storyteller. To jog through a repetition story and to lose our way through sheer inattention, or to tell a familiar tale, letting half our mind wander because no special effort of memory is needed, is to court disaster and to deserve it.

Setting Our Feet on the Right Road

But if we are friends with our story there is no real danger that we shall treat it, or those to whom we tell it, so unkindly. We may not feel we are very good story-tellers, we may wish our voices were more musical, our words more fluent, our faces more expressive. Yet let us take heart in spite of all. For, if we really know and love our story, if we can "see" it and forget ourselves in the seeing—then, our feet are safely set upon the road that leads to all good storytelling. We are only at the beginning of the road, it is true, but as we travel, experience and advice considered, applied, will help us to correct many faults. And for the rest—there are few shortcomings that are not forgotten when teller and listeners alike are happily sharing a story.

STORIES FOR THE BABY ROOM

THE babies come to us eager to tell and to hear about the wonderful world around them, and full of joyous activity. We know how ready they are to laugh and to play, and as we give them opportunities for exercise and development of faculties, we must be sure that we nourish the happiness, the joy, and the interest in life which they possess so abundantly.

When they leave us between the ages of seven and eight they should not only have acquired the art of reading a simple book and of writing but they should have unconsciously assimilated ideas of truth and beauty. Also, they should be just as joyous and full of interest as when they first came to school; and, of course, they should be able to express themselves with ease and fluency.

They talk about mother, father, the baby, the pets, the garden, the street; even little nature talks will please them; and after a time the teacher finds that they are anxious for her to tell them stories about these subjects. So she invents many of these little stories.

What They Like

It is a very beautiful sight to see the babies gathered round the teacher's knee. They have been busy doing things, and now all the material has been packed away, and they are eager to listen and to talk.

As the children look at the delightful books, they of course meet the nursery rhyme pictures, and then the teacher leads them into the joyous land of nursery rhyme and nursery fairy tale. In so doing she does not fear that their ideas of truth will be violated, for she knows that the children unconsciously realize that these rhymes and stories are for their enjoyment and fun. She knows also that she must not deprive them of their heritage. It is their very own literature. So they sing and recite the poems, talk about the pictures, act the stories, and, if they wish, model or draw the story, choos-

ing the form of expression that most appeals to them.

Children Vary in Experiences

It should always be remembered that children vary in experiences. The children from cultured homes must necessarily understand more than those from less cultured surroundings. It should be the work of the school to give to the poorer children the experiences necessary for their natural development, so that incidents described are not foreign to the children. Thus, the story of "The Fairy Garden" given below, and the story of "The Tea Party," should not be told to children who are unfamiliar with a school garden, or a tea party in a classroom.

Again, when telling stories to these very young children the teacher must not expect that they will sit motionless listening to the story. They will interrupt, "Yes, my baby does that" or "My doggy jumped up too," they will say. But the wise teacher will welcome these interruptions, she will use them in the right way, remembering that at this stage the story is part of the child, and helps him to understand and express his interest in the wonderful world around.

A Little Fun and Nonsense

And thus the development continues on informal happy lines, and from time to time the teacher gives them other interesting stories, stories of the happy family life of children and of domestic animals. She is careful to use simple, clear language, not talking down to the babies, for they are sensible little people, and should be treated sensibly. She loves to hear their rippling laughter, so she never forgets that they like a little nonsense and fun.

Then, when the time comes for them to leave her, she will be content if they go full of life, and ready to investigate with eagerness and joy the next little world presented to them, for she will know that she has helped to lay a firm and good foundation for future development.

WAKE UP! WAKE UP!

EARLY one morning, the sun peeped into the little white house where Peter and Mary lived. He found they were still asleep. All was silent.

But outside in the garden and meadow there was great excitement; everyone was awake, and they all seemed to be talking at once.

"Cock-a-doodle-doo, Cock-a-doodle-doo," cried

*The little red hen, with chickens eight,
Waits there for you. So don't be late.*

Mother cow and her calf were both enjoying their buttercup breakfast in the meadow, when they heard the song of the thrush.

Mother cow looked over the gate and the little cow peeped through the bars. How pleased



FIG. 1

The Sun Peeped into the Little White House

the Rooster flapping his wings, "the little red hen has eight fluffy chicks, Cock-a-doodle-doo."

"Cluck, Cluck," said the red hen as she walked proudly into the orchard, followed by her chickens, "I wish Mary and Peter would come out and see my babies."

A thrush heard her and said, "I will call the children for you." So he flew on to a pear tree and he sang this song.

*Wake up! Wake up! Come out and see
A sight so sweet beneath the tree.*

they were to see the happy family. "I will call the children for you," said the kind cow. So she lifted her head and said,

*Moo-moo! Moo-moo! Come out and see
A sight so sweet beneath the tree.
The little red hen, with chickens eight,
Waits there for you. So don't be late.*

There was no answer from the little white house. All was silent, for they were still asleep.

Rover the dog heard and came running down the path. "Peep, Peep," the chickens said in fright; but he looked at them kindly, and he said to the mother, "I will call the children for you." He ran up the path and he barked,

*Bow-wow! Bow-wow! Come out and see
A sight so sweet beneath the tree.*

*The little red hen, with chickens eight,
Waits there for you. So don't be late.*

Just at that moment the sun kissed the eyelids of the sleeping children, and they sat up in bed. They heard the song of the thrush, the lowing of the cow, and the short sharp barks of Rover. Mother heard too, and from her bedroom



FIG. 2

The Red Hen and her Chickens



FIG. 3

Mother Cow and her Calf



FIG. 4
Rover

window she could see that the hen had a family of little chickens. She hurried along, and as she helped Peter and Mary to dress she said,

*Be quick! be quick! Go out and see
The hen with her chicks 'neath the apple tree.*

How excited the children were. They raced into the orchard as quickly as possible, and there they saw the hen with her babies. She clucked and clucked when she saw Peter and Mary, and she was prouder than ever when they told her that her chickens were the loveliest they had ever seen.

And every day after that, of course, the children came out to watch and to feed the chickens.

DOBBIN AND THE MOTOR-CAR

DOBBIN was so old that father gave him a field to play in and a lovely warm stable to sleep in, and told Dobbin that he need not work any more. Then father bought a dear little motor-car.

The little car and Dobbin were great friends. Dobbin always came and looked over the gate when the car was taking the children out for a drive, and the children waved and talked to Dobbin. Then Dobbin told the little car to take care of the family, and he watched them as they went up the hill.

Now the car generally said—

I must do it. I must do it. I must do it.

But one day, as Dobbin was listening, he heard the little car say in a very frightened voice—

Can't get up. Can't get up. Can't get up.

Dobbin knew that something was the matter. He put his head over the gate as far as he could, and there stood the little car. "Whatever is the matter?" asked Dobbin.

"I don't know," answered the little car, "I feel so ill. I really cannot go, and the

children will be very disappointed. Oh, dear!" And he groaned in pain.

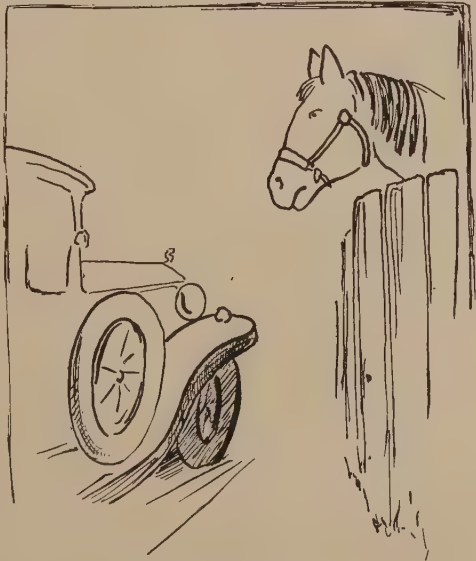


FIG. 5
Dobbin and the Car

Now Dobbin had rather tired old legs, but he could not bear to think that the children would be disappointed, so he said to the car, "I will help you, little friend."

Father had been trying to find out what was wrong, and the children were all standing in

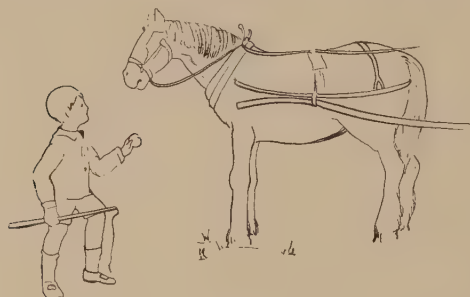


FIG. 6

Dobbin was Harnessed to the Carriage

the road wondering what they would do, when Dobbin neighed loudly and said he would take them. They were delighted.

"Good old Dobbin," said father; and the

children climbed on the gate and began to pat his neck. Then mother lifted up the dear baby to pat Dobbin's nose. How happy Dobbin felt. Father went to the stable room and brought out Dobbin's old harness, and then he brought out the little carriage. The carriage was proud to think that she could help. Father harnessed Dobbin to the carriage and away they went. "I hope the little car will be better when we get back," said Dobbin as he trotted along the road.

It was a lovely drive. Dobbin felt the soft summer air on his face. It made him feel young again. And as he went along, he could hear the happy voices of the children, and he flicked his tail with joy.

They had a jolly picnic by the sea. Father gave Dobbin a good feed of corn, and the children gave him an apple and a lump of sugar.

When they reached home, they found that the motor-car doctor had quite cured the little car, so they were all happy. Dobbin's old legs were so tired that night. But when they all said "Thank you, dear old Dobbin" he felt that he would like to have the day all over again.

TONY AND HIS FATHER

HOW would you like to have an airman for a Daddy? Tony liked it. He was very proud of his father, and he hoped that, some day, he too would be an airman.

Sometimes, when Tony was playing in the garden, he heard the sound of an aeroplane in the sky, and he knew that his brave father was riding through the air. Then he waved his little flag and said this rhyme—

*Can you see me, Daddy dear?
I am in the garden here
Waving to you as you fly
In your plane across the sky.*

Often he watched the aeroplane rising higher in the sky until it was almost out of sight.

Gollywog and Teddy used to sit on the wall with him, so that they could watch also. He told them all about his father. How proud they all were of Daddy. Snap, the puppy, was proud too, and he barked louder and louder as Tony shouted and waved to his father. Tony taught Teddy and Gollywog this little rhyme. They said it together and often Snap joined in as well—

*Now you're almost out of sight,
Up there in the golden light.
Daddy, is it really true
You are in the sky so blue?*

Tony wished that his toy aeroplane would take him into the air, so that he could reach

his father, but mother said that he was too heavy for the little aeroplane.

On windy nights, when Daddy was away, Tony and mother talked together, and Tony hoped that his father was safe up there in the stormy sky. Mother told him this rhyme and Tony liked to say it.

*Come back Daddy, Come back soon.
Have you nearly reached the moon?
Come and tell us where you've been,
What strange sights you must have seen.*

One day there was great excitement in Tony's house. Mother was expecting father to come home, and suddenly they heard the sound of an engine in the air. Tony ran out, and sure enough there was Daddy in his great plane circling over the garden.

"It's Daddy. It's Daddy," shouted Tony. Teddy and Gollywog shouted as loudly as they could.

"Let's wave," said Teddy, and he waved his red ribbon in the air. Gollywog had not any ribbon, so he shook his great mop of hair instead.

Mother waved her handkerchief, Tony waved his flag, whilst the puppy wagged his tail and barked with joy.

Yes, it was really Daddy, and Daddy saw them, for he turned a somersault. And then, what do you think he did? He wrote Tony's name in the sky.

"Look, look, Tony," said mother, "father is writing your name."

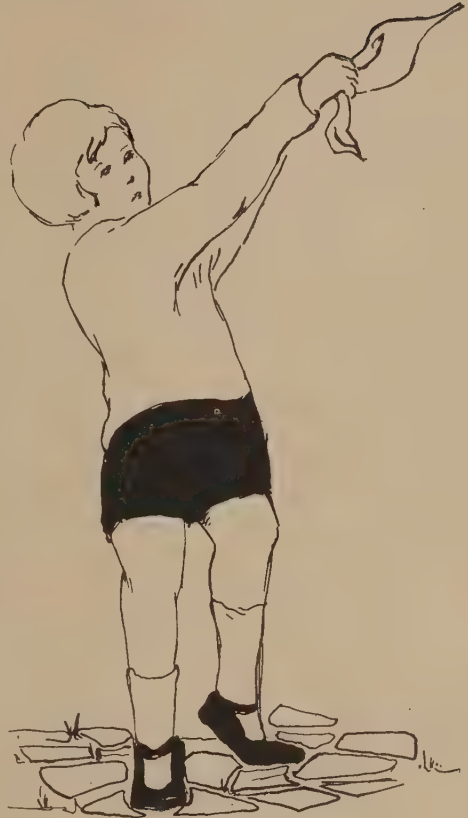


FIG. 7

Tony in the Garden



FIG. 8

What Tony Saw



FIG. 9

Golly and Teddy used to sit on the Wall with him

Tony could not read yet, but he saw some funny twirly lines in the sky, and he was happy to think that his father was really writing his name in the sky.

The plane then rose into the air and disappeared, and soon there came a rat-tat at the door. "Daddy" they all shouted at once. They were so pleased to see him again. He looked so tall and kind. He kissed mother and Tony, and said, "There is no place like home."

Teddy and Gollywog were so excited that they both fell head over heels on to the floor, and Snap began to bite them and throw them up in the air. Oh dear, how dreadful it was, but father rescued them, and patted the barking puppy, and then they all sat down to tea.

"Such a lovely tea," whispered Gollywog to Teddy, "I wish father came home every day."

THE FAIRY GARDEN

THIS little garden was in a school playground. It was very pretty. Lupins, delphiniums, and roses stood high against the wall. There were also canterbury bells and poppies, and low down at the edge were pansies and lobelia.

The sun seemed to shine on this garden more than on any other, and the flowers danced and sang in the sunshine. They danced and sang because their gardeners were little children from the school. No wonder the flowers grew and blossomed. They used to say to one another, "We have hundreds of little gardeners."

One sunny day the flowers were all talking together. The sparrows, who had a little home under the school roof, came and joined in the talk.

"I love all the children, but I love the dear baby ones most of all," said a poppy. "I like them to bring their little watering cans and water my thirsty roots."

"Yes," said the canterbury bells, "but the



FIG. 10

The Sparrows joined in the Talk

boys are good to us, they rake the earth and dig the ground."

"We don't like the boys," said a long fat worm, who had come out of the ground to listen to the talk. "We always wriggle away when they come."

"We fly away, too, but we love them all the



FIG. 11

"Oh, look at the Tall Blue Larkspur!"

same," said a little sparrow; "they are so kind, and they leave crumbs for us."

Then all the flowers said, "We must work hard to make our dresses very pretty, for the children will be soon here, and we shall see again their shining faces and curly heads; their little soft hands will touch us, and their sweet voices will tell us how much they love us."

The sun said, "I will help you also, for nothing pleases me better than to see the children running about in the golden sunshine."

It was indeed a fairy garden, and as the sparrows hopped about, nothing could be heard but the buzzing of the bees and insects, and the sound of fairy voices singing a sweet song. But only the sun and birds knew that the sweet song was sung by the butterflies and the flowers.

Then suddenly the children came out laughing and singing, and the flowers stopped their songs to listen to the children.



FIG. 12

A Baby Knelt and Talked to the Pansies

"Oh, look at the tall blue larkspur!" said one child; and the larkspur lifted her head so proudly.

And another said, "I love the snapdragon in its golden dress."

Then a wee baby knelt down and talked to the little pansies, and said, as she gently touched the velvety petals, "The dear little pansy faces are looking at me."

After a time the sweet fairies came out and talked and danced to the children. They made fairy rings and looked so pretty with their dresses of flowers and their wings of sunshine. But only the children saw the fairies; they could also hear the fairy bells and the songs of the flowers.

That night all was silent in this wonderful garden, for the flowers and birds were asleep and dreaming of the morrow, when the dear children would come once more into the garden.

PETER AND ROVER

PETER was glad to think he was going to school at last. He asked if Rover, his little dog, could go with him, but mother would not let him go. So Peter and Rover said good-bye to one another, and Peter went down



FIG. 13

One Little Boy was giving the Goldfish fresh Water

the road with his mother. He was a brave little boy. He did not cry, but he dared not look round, for he knew that if he did so his little dog would run after him, and that would never do.

Peter thought the school was lovely. There were dear little tables and chairs, and picture books and toys all about the room. He sat on a tiny chair and watched the children prepare the room for the day. They were very busy: one little boy was giving the goldfish some fresh water, and he said that Peter could help him. It was so interesting. Peter forgot all about his little dog.

Rover, however, had not forgotten Peter; and after Peter had disappeared he was very

miserable. He went and looked at Peter's toys. They did not want to play with him, as they were miserable also. Then he thought he would have a game with the baby, but the baby was asleep; so at last he asked the doggies who lived in the same road to play with him, but they only said, "Go and play with Peter."

Poor Rover, he did not know what to do. He decided to go and find Peter. He ran down the road barking and sniffing at every little boy that he met, but he did not find Peter. At last he came to a big gate. It was open. He could hear the sound of little voices. "This must be Peter's school," he thought. "I will go in and look for Peter."

Just at that moment the children were having lunch. They were all laughing and talking at once. Rover thought it looked charming, but he was a little frightened. He began to tug at the pretty tablecloths. Some of the children jumped up and the little chairs fell over, and everyone shouted and clapped their hands. Oh! What a noise! Rover hid under the table.

Then Peter called out, "Why, it's my little dog. It's Rover." Rover jumped out and sprang on to Peter's knee and began to lick his face. He barked, "Peter, Peter," and he wagged his tail with joy.

Peter put his arm round Rover and looked at Miss Mary. Now Miss Mary liked little dogs, and when she saw Rover kissing Peter, and Peter's big brown eyes looking at her, she said that Rover could stay the morning if he promised to be very good.

Of course, Rover promised. But it is easy to make a promise and hard to keep one, at least Rover found it so. You will be sorry to hear that he barked and knocked the pink tower right over, and he thought that the long rods were long bones, and he had such fine games with them. And when the children sang he sang too.

At twelve o'clock, Miss Mary told Rover that he could come every day and wait for Peter on the mat outside the door. So at twelve o'clock each morning a little dog sits there thumping his tail on the mat and waiting for Peter. And when Peter comes, he springs up, and they both race gaily home together.

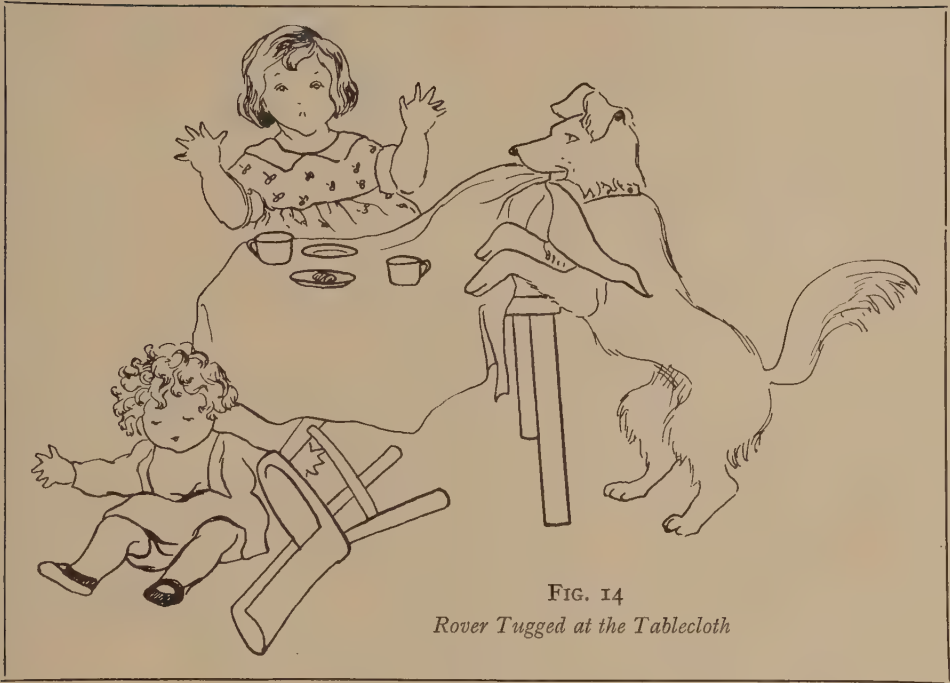


FIG. 14

Rover Tugged at the Tablecloth

THE LOST LAMB

THE little lamb never quite knew how he lost his mother one bright spring morning. He had been playing with the other lambs, when suddenly he found that he was alone in a green lane.

The lamb was not very frightened at first. It was so pleasant in the lane. The sky was blue and the leaves were green. He gambolled a'ong, expecting every moment to see his mother. Soon he came to a stream. He was so excited, he forgot everything except the stream as it rippled along in the sunshine. What do you think he did? Somehow or other he went across the stepping stones to the other side and found himself in a little wood.

It was very lovely in the wood. The sunshine danced about under the trees, and the little lamb felt so happy frisking about on the soft moss.

But suddenly he began to feel lonely. It was so very quiet in the wood. The lamb thought

of his mother and of the meadow, where his brothers and sisters played together, and he



FIG. 15

He found himself alone in a Green Lane



FIG. 16

The Stream Looked so Deep

made up his mind to find his way back as quickly as possible. He ran through the quiet wood until he reached the stream.

The stream looked so deep, and it seemed such a long way to the other side. The lamb put one

foot on to a slippery stone and almost fell into the water. He was very frightened. He began to call out "Maa-a-a, Maa-aa-a," as loudly as he could.

Mother sheep heard him and came to look for him, but when she found that her little lamb was on the other side of the stream she did not know what to do.

Just then two little girls, who had been gathering bluebells in the wood, came to the stream. The lamb ran up to them. "Maa-aa-a, Maa-aa-a," said he, "please take me to my mother."

The little girls were very sorry for the lamb, and when they saw mother sheep running along on the other side of the stream bleating, "Baa-aa-a, Baa-aa-a, please bring me my baby," they felt they must try to help. So one little girl lifted the lamb up in her arms, held



FIG. 17

The Little Lamb ran up to them

her dress round him and commenced to cross the stream. It was very hard crossing the stream, but she was a very brave little girl, so she went boldly on over those slippery stones, and at last reached the other side, and put the lamb down by his mother.

The lamb was so frightened that he could scarcely stand on his long wobbly legs. Mother

sheep kissed him and petted him, and then they both thanked the little girls. "Baa-aa-a, Baa-aa-a," and "Maa-aa-a, Maa-aa-a," they said again and again.

The little girls then said "Good-bye," to the sheep and her baby, and hurried home to their own dear mother to tell her the story of how they found and helped the lost lamb.

THE TEA PARTY

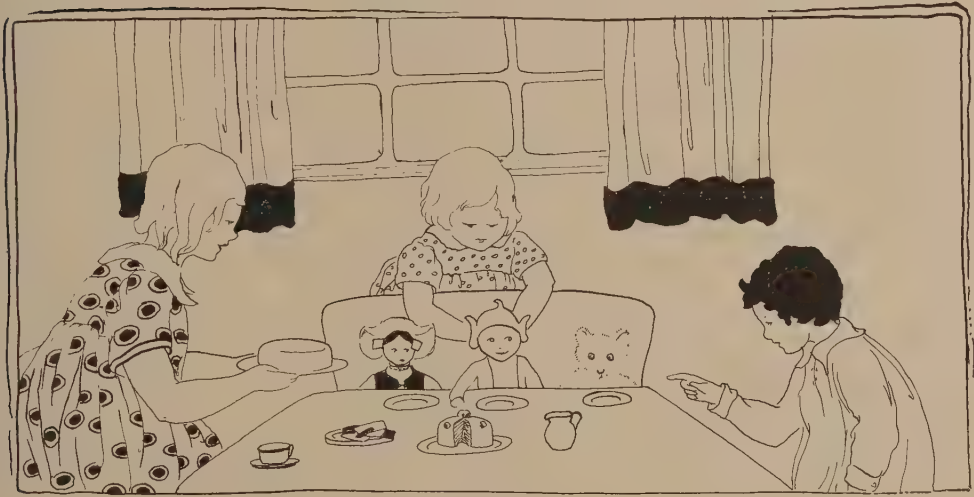


FIG. 18

Margaret Helped to Spread the Table

GERANIUM and Violet were two dolls who belonged to Margaret and Helen. They were very happy, for they had been invited to a party. It was their first party, and it was held in a school room. Margaret took Geranium, and Helen took Violet. Of course, they wore their best dresses.

They were very shy at first, for they had never seen so many children before; and as for dolls and toys, well, you never can imagine the number. The dolls and toys were sitting in a row by the wall. Geranium and Violet sat

with them and watched the children preparing the tables for the party. There were all kinds of dolls sitting there, baby dolls, dear little girls, sailor boys, and soft cuddly rag dolls. There were Teddy Bears, Gollywogs, and even rabbits and mechanical toys. They looked so funny sitting in a row by the wall, and they all watched to see what was going to happen.

Geranium and Violet thought that school was a very jolly place, and they wished they could come there every day. They liked the baby tables and the dear little chairs, and they were

surprised when they saw that the children did all the work. Margaret helped to spread the pretty tablecloths on the little tables. Helen brought the cups and saucers, and other



FIG. 19

Geranium and Violet

children brought plates of biscuits and little jam tarts. It looked perfectly lovely. Geranium and Violet both decided which cakes they would take if they had the chance to do so.

When the party was ready, the children took their dolls and toys and they all sat down to tea. How they enjoyed it! Some jolly little boys were waiters and poured out tea from the dolls' teapots, and then they all talked and talked. What they talked about nobody knows, but they never stopped. Geranium had a lot to say to Jumbo the toy elephant, and Violet made great friends with a poor doll without a head.

When tea was finished and the last jam tart had disappeared, the children cleared away,

washed up the tea things, and then the fun started again. Some of the children sang songs. And how the children and the dolls laughed at the funny songs!

Margaret acted the story of Miss Muffet, and one little doll was so frightened when she heard about that dreadful spider that she fell into the sand-bin, and Jumbo had to rescue her with his long trunk.

Then the Teddy Bears and the Gollywogs danced, the lion did tricks with his tail, the mechanical duck waddled across the room, the bunny did a bunny-hop, and after that they all danced and played together. Helen kept putting records on the gramophone. Oh, it was fun!

At last the happy time came to an end. You may be sure that they all thanked the teacher when they said "Good-bye."

Next day, when Geranium and Violet saw



FIG. 20

The Teddy Bears and Gollywogs Danced

Margaret and Helen going to school, they said, "How lucky they are to be going to that lovely school."

THE ADVENTURES OF FLUFFKINS

FLUFFKINS, the black kitten, tried to catch the pretty butterflies that flew about in the garden; then she tried to catch her tail. She felt rather lonely. "Oh dear," she said, "I wish I had a playmate."

Teddy Bear was leaning against the wall. She rolled him over and tapped him with her soft paw, and said, "Play with me, Teddy."

Teddy was very cross with her, and as he sat up he said, "No, I have promised to play with Dolly Dimple."

"Oh, dear," said the kitten, "Whatever shall I do?"

The garden gate was open. Fluffkins saw that mother cat was asleep in the sun. She thought a little, and then she walked down the path, out of the gate, and up the road until she came to another open gate. Fluffkins went through this gate into a garden, and there she saw a fat grey rabbit. He was a lonely rabbit, and he was pleased to see Fluffkins. "Good morning, Miss Fluffkins," he said.

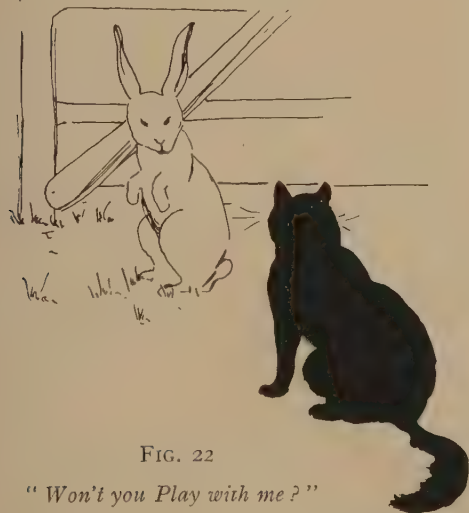


FIG. 22

"Won't you Play with me?"

"Good morning, Mr. Rabbit," replied Miss Fluffkins. "Won't you play with me?"

"Yes," said Mr. Rabbit, "I will."

So they played about in Mr. Rabbit's garden.

After a time Fluffkins jumped on to the wall. On the other side she saw a pretty flower garden, and a pool of clear water. Fluffkins felt quite sure that she also saw some beautiful goldfish in the water. "Come along, Mr. Rabbit," she said, "It looks delightful over here."



FIG. 21

She Rolled Him Over

Mr. Rabbit had often wondered what was on the other side of the wall, so he gave a great leap over and fell with a bump on the pretty flowers. Fluffkins ran to the pool and was just going to try to catch the goldfish when the gardener appeared. He saw the fat rabbit on the flowers, and Fluffkins with her paw in the water, and he shouted fiercely, "Go away immediately, you naughty things."

They were so frightened. Mr. Rabbit bounded over the wall again, and Fluffkins scrambled to the top and fell into Mr. Rabbit's garden.

"I don't want to play any more," said the rabbit, as he ran into his hutch. And Fluffkins simply raced home.

The garden gate was shut, but she squeezed her little body through the bars and tumbled on to Teddy and Dolly Dimple who were talking together by the gate.

Mother cat came running down the path. She lifted the kitten up and took her inside the house. She kissed her and washed her all over and said, "Miaouw, Miaouw," and made her promise not to run away again.

Fluffkins cuddled up to her mother and said, "Purr-r-r, Purr-r-r, how happy I am to be with you once again, darling mother." And as she cuddled closer to her mother, she said to herself, "After all, mother is better than anyone."

Then she fell asleep.

BETTY AND HER BABY BROTHER

BETTY was so happy when she found that she had a baby brother of her very own. She often sat in mother's room and looked



FIG. 23

Betty Watched Mother

at him, and she thought that he was the loveliest baby she had ever seen.

He had tiny soft curls, and round blue eyes. Betty liked to hold his little fingers in hers, and sometimes baby clutched Betty's fingers tightly, as if he wished to say, "I know you. You are my sister Betty."

At first Betty used to watch mother as she bathed the baby; but after a time mother said that Betty could help her. She said, "You can start to-morrow, and help me to do all the little things for him that I used to do for you when you were a tiny baby. You must be my little fairy helper."

Betty was delighted.

The next morning, after breakfast, she took Dolly and they both went into mother's room. I wish you could have seen them. Dolly sat on a little chair and smiled at Betty, and Betty ran about doing all she could to help.

First she put the sponge into the bath, and then she put Mrs. Jemima Puddleduck into the

water and told her to swim about. She knew that baby would like to see Mrs. Puddleduck. Then she placed the pretty screen round the bath and warmed the towels, and after that she and dolly watched the fun. Spot the pup watched also. Oh, how they laughed at the dear baby as he crowed and kicked and splashed! Mother took the sponge and squeezed it on baby's head and baby splashed and spluttered more than ever. Spot wanted to bark, but he was so frightened mother would see him, that he kept quite still under the chair.

Mother lifted the baby out of the bath, and as she did so the water splashed all over Dolly. Then they all laughed again. Mother hid the baby in the towel, so that they could only see his dear little curls; and when she had rubbed him well, Betty brought the powder box and mother powdered him all over. He looked perfectly sweet. Mother said, "I really must eat you all up," and she kissed his fat little neck again and again. Baby liked it and crowed



FIG. 24

She took Dolly into Mother's Room

with joy, and Betty said, "I must kiss him, too."

Spot could not keep quiet any longer. He jumped up and barked and tugged at the towel, and oh! what do you think he did? He fell

back into the bath. It was so exciting, for he scrambled out and ran round the room shaking the water all over the place.

Mother said, "Be a good fairy, Betty, and turn that naughty dog out of the room."

Betty did so, and then mother dressed baby and put him in his carriage. She gave him his food and wheeled him into the garden. Betty sat by him and sang this little song,

*Now shut your eyes and sleep my dear.
You are quite safe, for sister's here.*

*And when you wake, I'm sure you'll see
Your own dear mother by the tree.*

As soon as baby fell asleep, Betty went out to play. She raced down the path with Spot at her side. When she reached the gate she looked back and she saw that her mother was smiling and waving to her from the door. Betty waved back. She was so happy, and as she ran along she thought, "How lovely it is to have a darling mother who loves me so, and a dear sweet baby brother of my very own."

MOTHER'S BIRTHDAY

IT was mother's birthday. Joan and Michael crept downstairs before breakfast, and put the presents round her plate. Then mother

like a chicken's head. Joan had written a birthday message on a slip of paper.

"From Joan to darling mother, with best wishes for a happy birthday." Also this little rhyme—

*A cosy keeps the tea-pot hot
At breakfast or at tea.
And eggs are also kept quite warm
If covered up by me.*

Then mother opened the next little parcel. She found a purse from Michael. Mother opened

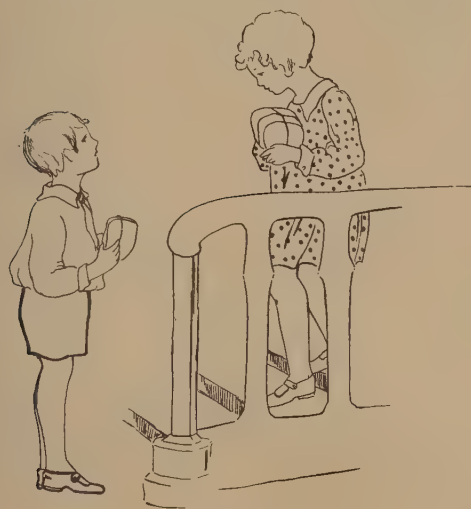


FIG. 25

Joan and Michael crept Downstairs

came down. She was very happy when she saw all the gay little parcels; and after the children had wished her many happy returns of the day, she commenced to look at her presents.

The children watched her. She was so pleased, and her eyes shone as she opened the parcels. In the first one she found a lovely egg-cosy from Joan. It was made of felt and looked exactly



FIG. 26

She Found a Lovely big Cosy

the purse, and inside there was a farthing for luck and a little rhyme. Joan had written the rhyme, because Michael was only five years old and could not write yet.

"Please read it, Mother," said Michael.
So mother read it out aloud—

*To darling mother from Michael.
This little purse I made for you.
It's filled with love and kisses too.*

Mother kissed Joan and Michael. She said that the presents were just what she wanted, and as for the rhymes, well, she thought they were wonderful. She said that she would keep them all her life.

"You have forgotten Baby's present, Mother," said Joan, and then mother saw that the dear



FIG. 27

Baby's Birthday Gift

baby had gathered a little bunch of flowers for her. So then Mother had to kiss Baby.

"Where is father's present?" said Michael.

"Here it is," said father, as he brought it into the room. I wonder if you can guess what it was? It was a lovely little gramophone that could be carried about. Mother looked at it and thanked father. Then they all sat down to breakfast.

It was such a jolly breakfast. Mother kept looking at her presents and reading the messages. Father was just going to put a record on the gramophone when they heard the "Rat-tat, Rat-tat" of the postman. The children rushed

to the door and brought in the parcels and letters. They were from Granny and the Aunties, and they were all for mother.

That afternoon, father said that he would take them out in the little car. They had a lovely

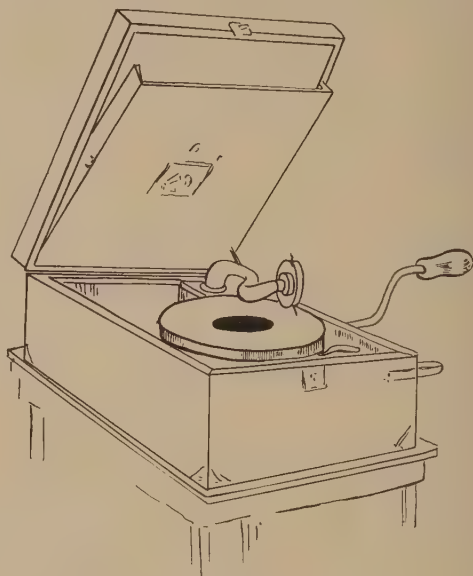


FIG. 28

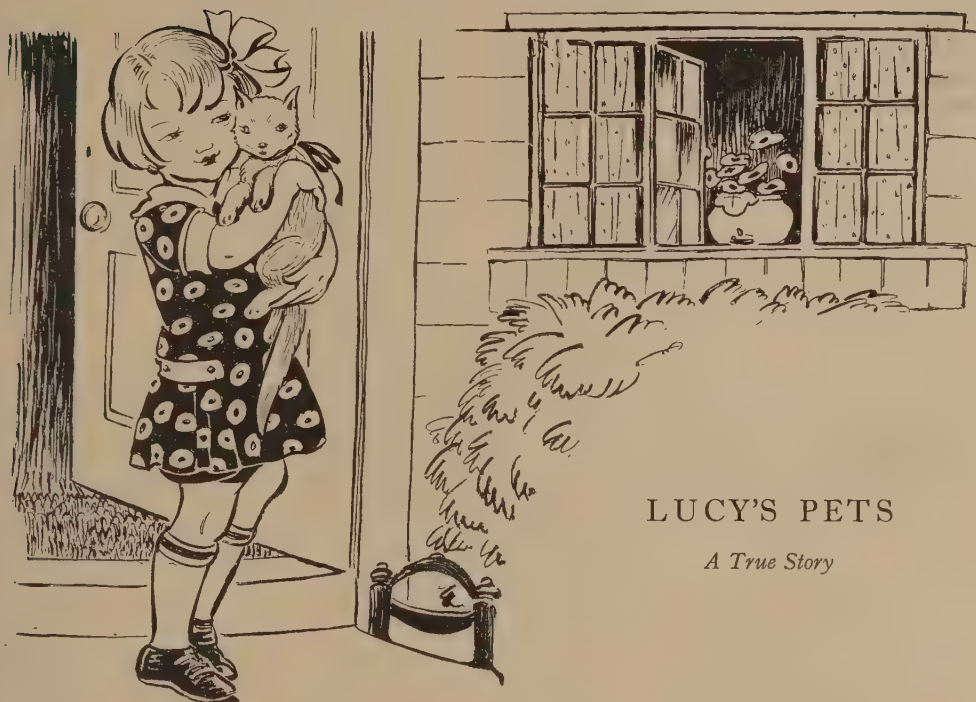
A Lovely Gramophone from Daddy



FIG. 29

The Postman Came to the Door

drive. The little car seemed to know that it was mother's birthday. They were very tired that night, so they went to bed early. Soon the house was quite quiet, for they were all asleep. Mother's birthday was ended.



LUCY'S PETS

A True Story

"OH, mother," called Lucy Reed, "see what I found on our doorstep!" In her arms she held a small grey cat, with a soiled pink ribbon tied around her neck.

"Oh, let us keep her, mother dear," cried Lucy.

"Will you take good care of her, Lucy? Will you feed her and see that she always has a nice little bed of her own?" asked her mother.

"Yes, yes, mother, I will," said Lucy. "Shall I wash her too?"

"No," laughed her mother. "She will wash herself. She looks like a nice clean kitty. But do let us take that dirty ribbon off her neck."

Lucy Keeps the Kitten

"Shall I get a clean ribbon for her?" asked Lucy.

"No, Lucy," said her mother, "It is a bad plan to put a ribbon or a collar of any kind on a cat. You see, when pussy is prowling about in the bushes, or under the barn, the ribbon might catch on twigs or nails, and the poor cat be made prisoner. No, Lucy, we will leave the ribbon off."

"Now you may put some warmed milk in an old saucer. Put some bits of bread in, too. Get that big, blue saucer, Lucy, and we will keep it for kitty's own."

While kitty was eating her nice bread and milk out of the pretty blue saucer, Lucy watched her. "Mother," she said, "My little cat must have a name. 'I am going to call her Tiny.'"

"Your name is Tiny now," she said to the little cat. "Do you like your new name, and will you like your new home?" The little cat snuggled up against Lucy and purred.

Tiny's New Home

"Mother," Lucy asked, "Shall I give Tiny bread and milk every day?"

"Not every day, Lucy," said her mother. "Tiny may have porridge and milk, some of the vegetables you like so much, and once a day a little cooked meat or fish."

"Where will she sleep, mother?" asked Lucy.

"Let us make a bed for her now," said her

mother. "That big old work basket of mine will be just the thing. We can fold a piece of a clean old blanket, lay it in the basket, and your new pet will have a snug little bed." So Tiny came to live with the Reeds and proved to be a good and gentle little cat.

The Reed's home was in a pleasant little town. They had a pretty house with a large

Daisy Saves Tiny from a Dog

One day Mrs. Reed was sitting at a window, which overlooked the meadow. She heard a dog barking loudly. She looked out of the window and saw poor little Tiny running across the meadow. A strange dog was chasing her, and seemed to be gaining on her. There was



FIG. 30

The Friendly Cow

garden at one side and a meadow at the other. In this meadow the Reeds kept a cow. She was a brown and white cow and her name was Daisy.

Lucy and Daisy were great friends, and very soon after Tiny came, Lucy took her out into the meadow to show her to Daisy.

"This is Tiny," she said to the cow. "She is my own dear little cat."

"And Tiny," she went on, "This is Daisy. She is

'The friendly cow all red and white,

I love with all my heart.

She gives me cream with all her might,

To eat with apple tart.'

And she will give you cream too, Tiny. * Won't you, Daisy?"

Daisy looked at her little visitor with her soft, brown eyes. Tiny purred. And Lucy said happily, "I know you will be friends." And they were.

no tree, no fence in poor little Tiny's path. But Daisy stood there and, as Tiny came near, Daisy lowered her head.

Tiny sprang upon the lowered head, and from there, on to Daisy's back. There she was safe.

The dog stopped barking. He looked at Daisy, and Daisy looked at him. Then he turned and went out of the meadow as fast as he could go. After the dog was gone, Daisy went on cropping the sweet, green grass, while Tiny lay curled up on her back.

After that the two were great friends. Every pleasant day Tiny went out into the meadow and spent many a happy hour curled up on Daisy's warm, friendly back.

Language Training. Let the children tell about their own cats and kittens. Let them make sentences about Tiny. Say the verse about the cow.

Handwork. Paper cutting or modelling—a cat and cow. See pp. 531 and 536.

THE WILD DUCKS AND THE GOOSE

A Story for the Times

(When telling this Story, draw a circle on the blackboard and add to it, bit by bit, as the story goes on)

THERE was once an old man who lived in a little round house, like this : 

The house had a little window in it, like this : 

In front of the old man's house was a large yard for his sheds and tools, like this :



A path led from the front door through the middle of the yard to the gate, like this :



Not far away was a pond.



You can see it here.



There were two brooks that flowed into the pond.
little clumps of bushes and flowed to the pond, like this :



They started from

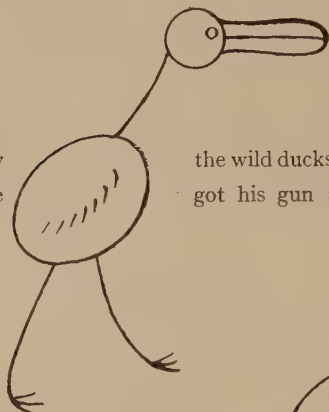


Wild ducks
them here.



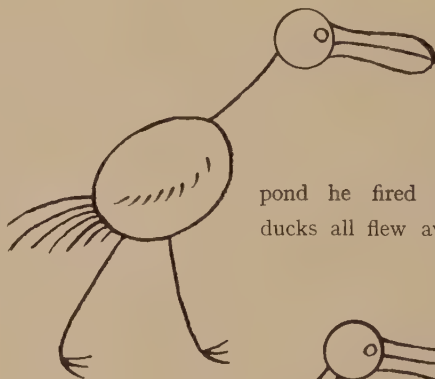
liked to come and swim about in the pond. You can see

One day the old man saw
would catch some. So he
to the pond, like this :



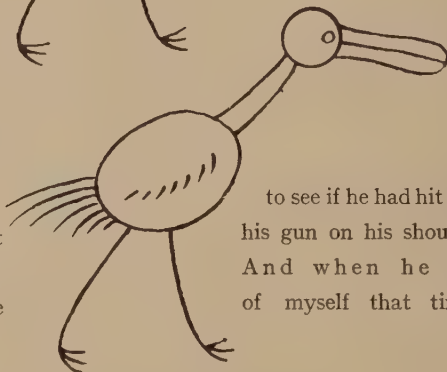
the wild ducks swimming in the pond, so he thought he
got his gun and ran out of his back door down

As soon as he got to the edge of the
Bang ! But his aim was not good, and the
the other end of the pond, like this :



pond he fired his gun,
ducks all flew away from

Then the old man walked round the pond
thing, but he found no birds. So he put
and walked back to his house, like this :
home, he said "Well, well, I made a goose
and there is the goose.



to see if he had hit any-
his gun on his shoulder,
And when he got
of myself that time,"



NATURE STORIES

CHICKO THE CHATTERER

MR. TOO-WHOO, the Tawny Owl, sat on a bough of a tree and blinked solemnly as he peered down, hoping to catch sight of a nice little plump mouse for his supper. Then he blinked again, looking more solemn than ever. Surely it was time for the Moon to come out! With her help, he could catch his supper so much more easily, for though he always hunted at nights, his eyesight wasn't nearly as keen as that of his neighbour Mr. Hawk.

"Too . . . whoo! Too . . . whit . . . too . . . whoo! Just my luck!" he said with a hoot of disgust. "FOGGY!"

Sure enough, a thick, white mist was curling all round the trees and bushes, and there wasn't a sign of Lady Moon in the sky! The woods below looked just as though they were one big, dark mass. Nothing seemed to move there, for the mist hid everything from sight.



FIG. 31

The Tawny Owl Sat on a Bough

Mr. Too-Whoo settled down to listen, for that was the only way he could find out if there

was anything alive in the woods. The slightest rustle made by a tiny mouse or vole, even the sleepy tweeting of a small bird, would tell him that there was some creature or other about, which, with luck, he could pounce on for supper.

But everything was as silent as could be! Every living creature of the woodlands seemed



F G. 32

Too-Whoo Flew off in Disgust

to be fast asleep in some safe place, so what was a poor lonely Tawny Owl to do?

He Visits His Cousins

Then Mr. Too-Whoo remembered that a cousin of his, the Long-Eared Owl, lived with his wife in the larches at the other side of the wood. Though he hardly ever visited his relations, Mr. Too-Whoo felt he would like to talk to someone to-night. So away he went to find



FIG. 33

The Naughty Chicken

Mr. and Mrs. Long-Ear. He saw them at last, sitting solemnly side by side on a bough, their yellowish eyes blinking, and their two funny tufts of soft feathers on the tops of their heads sticking up in alarm as they heard him coming.

"Too . . . whit! Too . . . whoo! It's only me!" he cried. "How are you, cousins?"

But Mr. and Mrs. Long-Ear only blinked solemnly. They were a very silent couple, and Mr. Too-Whoo decided not to try to make them talk if they didn't want to.

"Rude! that's what I call them!" he said to himself as he flew clumsily away. "I'll go and see Cousin White Owl, who lives in the Barn," he decided, still feeling rather restless and lonely.

Presently he caught sight of a big, dark mass, which he guessed must be the barn in the farm-yard where Mr. White Owl lived alone. Outside, on a narrow, wooden ledge near to the roof of the barn, he saw a still, white shape, which he recognized as his cousin. Just as Mr. Too-Whoo was going to join him, he paused.

What was that sound he had heard?

A Naughty Chicken

"Cheep! cheep! cheep! I'm sick and tired of staying at home! I'm going for a stroll by myself, just for a lark!"

Surely that was the voice of one of the farm-yard chickens! Mr. Too-Whoo and Mr. White Owl both blinked solemnly and listened hard. This was surely too good to be true! A chicken all alone at this time of night, only waiting to be pounced on! Mr. Too-Whoo began to think of a lovely supper of nice plump chicken, and Mr. White Owl peered down greedily.

Little scratching sounds came from the farm-yard below, and both the owls, silently and greedily watching, could see a feathery little white shape starting off jauntily from the hen-house.

"Now for it!" thought Mr. White Owl.

"No, you don't, cousin! That chicken's going to make a very fine supper for me!" thought Mr. Too-Whoo.

They both prepared to swoop down and pick up the foolish chicken in their strong beaks when at that very minute Mrs. Hen, missing Chicko,

her youngest chick, from beneath her wing, squeezed herself through the tiny opening that he had made and pulled him back to safety.

"Cheep! cheep! cheep! Let me go, mother! I'm only going to take a little stroll. I'm not a bit sleepy. Do let me go out alone for once!" Chicko cried.

Mrs. Hen Saves Him

"Cluck! cluck! cluck! Hold your tongue, you silly child! You're letting everyone know just where we are, and it's at this time of night that all our enemies are on the look-out for us!" said Mrs. Hen. "Sly Reynard the Fox is most likely slinking about just across the yard there in the shadows . . . and the Owls are about. I heard one to-night."

"Well, and what if they are?" said Chicko pertly.

"You wouldn't ask such a silly question if you were older and more sensible," Chicko's mother said severely. "Either Mr. Reynard or Mr. Owl would gobble you up in a twinkling if they could catch you."

Chicko shivered when he heard that and hurried to hide beneath the shelter of his mother's wing.

The two Owls blinked solemnly at each other, then Mr. Too-Whoo went back home in disgust, and Mr. White Owl decided to go to sleep in the Barn.

Neither of them had any supper that night!

Language Training and Dramatization. Little ones will enjoy acting this story and making the sounds of

the different birds—too-whit, too-whoo, cheep cheep, cluck, cluck, etc. These will teach them, or revise, many different sounds.

Handwork. Modelling an owl of tissue paper (white for the white owl) as in Fig. 34. A piece of tissue paper

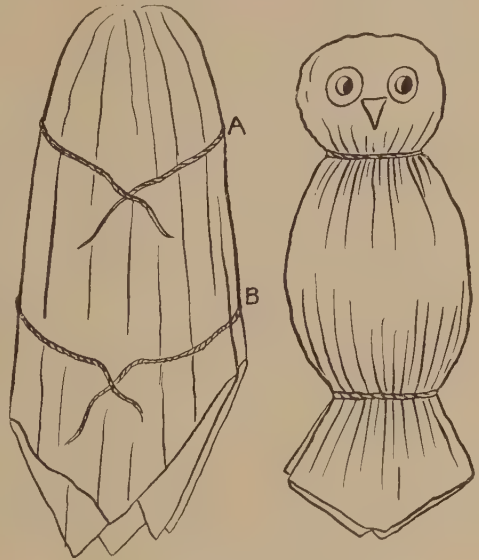


FIG. 34

How to Make an Owl of Tissue Paper

is stuffed with tissue paper, then tied with a piece of cotton at *a* and *b*, to form the owl.

The eyes are cut from yellow and black paper, the nose from light brown paper, and pasted in position. The owl can also be modelled in clay, and the chickens.

TUFTY AND BUSHY

BUSHY was a grey squirrel whose real home was in North America. He had been brought to England by a gentleman who thought him rather a jolly little fellow.

"I'll give him to the Zoo in London when I get home to England," this gentleman said. "I'm sure the English boys and girls will like

So off he scampered. The name of the place he had come to was Regent's Park, but, of course, Bushy didn't know that. All he did know was that he found plenty of nests with nice little eggs in them up in the high trees. And naughty Bushy gobbled up the eggs as soon as he caught sight of them.

Now that he'd wandered away from his real home, Bushy had a great longing to roam still farther. To begin with, he went off at all times of the day or night into the gardens round about, and wherever he saw trees with fruit on them he dashed up the trunk, ran along the branches, and ate up as much fruit as ever he could manage.

What with the fruit he ate and the eggs he gobbled up, he was becoming a really greedy little thief.

He Goes to Hyde Park

And *still* he wasn't content! He wandered farther and farther away, taking ever so many of his relations with him, until at last he found himself in another big park. This was Hyde Park, but, of course, Bushy didn't know that. All he did know was that there were more eggs to gobble up and more fruit to steal from the gardens near by.

And this wasn't the end of his naughtiness! Whenever he saw any of his English cousins with their reddish-brown coats, and the queer little tuft of hair on their heads, he fought them as hard as he could, and nearly always he was the stronger, and more often than not he killed them!

By this time there were hundreds of Bushy's relations in London, and they were always scampering off to some new spot, doing any amount of mischief wherever they went.

Their English relations, the Tufty Red Squirrels, kept out of their way as much as they could, but the trouble was that most people didn't stop to notice whether it was naughty Bushy or harmless, jolly little Tufty that they saw sometimes in Kew Gardens or Hyde Park or Regent's Park. They would cry: "Oh, just look at that dear little squirrel! Isn't he a darling? Let's buy some nuts and



FIG. 35

This is Bushy

to look at him and compare him with their squirrels, which are reddish-brown in colour, and have a little tuft of hair on their heads."

So to the Zoo Bushy Grey Squirrel was given. At first he behaved very nicely, and he had such a cheeky, bright way with him that people laughed to see him running about, for he was allowed to go where he liked in the grounds. Now Bushy just loved being allowed to do as he liked, for he was as mischievous as he could be.

Very soon he began to get tired of staying in the Zoo grounds. Looking inquisitively across the road one day, he saw another large place with trees and grass.

Bushy Squirrel Explores

"Looks rather jolly there!" he thought to himself. "I'll run over and see what I can find."

leave them here for him so that he can hide them away for the winter."

Bushy is a Thief

Both Bushy and Tufty love nuts, of course, but Bushy won't starve without them, for he

brown colour and has a little tuft of hair on his head, make as much fuss of him as he will let you, for he is our own little English red squirrel, who does no harm.

But if he is grey and has *no* tuft on his head, just say to him: "Be off with you, you naughty



FIG. 36

Bushy, the Squirrel cut from Paper



FIG. 37

Things that Squirrels Like to Eat

steals the birds' eggs instead, and even kills the baby-birds sometimes. So now the London park keepers have made up their minds to try to clear Bushy and his relations out of England, because they are so dreadfully destructive.

And if *you* see a squirrel some day when you are in a park or in the country, have a good look at him first of all, and if he is a reddish-

little thief! *I'm* not going to make a fuss of you!"

Language Training. Let the children suggest, and the teacher write on the board, sentences about the squirrel, especially about Bushy, for example: "Bushy was a greedy little squirrel," etc. The name Bushy will help to teach the sound of *ü*.

Handwork. Drawing and painting of squirrels or cutting them from paper as in Fig. 36. Modelling the things Bushy and Tufty like to eat, Figs. 37.



FIG. 38

A Little Girl Feeding Tufty



PROUD MOTHERS

MOTHER Bunny looked down proudly at her merry family scampering here, there, and everywhere in the safe shelter of some low-growing bushes. Never, on any account, did she allow them to run out into the open till the sun was setting, for then they couldn't be so easily seen by Madame Fox and her family.

At the thought of Madame Fox, and her cruel jaws, which were always ready to snap up the soft little bodies of her babies, Mrs. Bunny's eyes grew hard and stern.

"She shan't have any of my family if I can help it!" she thought to herself. "I wonder how she would like it if anyone came snapping up her children in the same way that she does other people's!"

For Madame Fox had a family of young ones, too. There were three of them, and only the night before Mrs. Bunny had caught a glimpse of them by the light of the moon. They were certainly pretty little things with round, bright eyes and beautiful reddish-brown coats.

Such Good Babies!

"But not half so pretty and good as my dear little babies," Mrs. Bunny thought. "How I

do love them, and what funny little mites they are!"

She laughed softly and proudly as she watched them frisking about, playing all kinds of jolly bunny-games together.

On the other side of the woods, Madame Fox was also looking proudly at her family of three. As she watched them, her eyes lost their cruel look, for she was a loving mother to them. But oh, dear! they had such big appetites, and it was so difficult to get enough food for them! Never mind, before very long they would be able to catch rabbits and such-like creatures for themselves. She would take them out for a stroll by moonlight to-night, and perhaps she would be able to give them a lesson in rabbit-catching!

For, you see, Madame Fox really didn't understand that it was cruel to kill living creatures. She had always been brought up to think that it must be done if you wanted enough food to keep you alive.

They Go Out for a Stroll

So later on that night, when the moon rode high in the sky, two mothers set off for a stroll,

each with her family in front of her. From her safe thicket, Mrs. Bunny crept carefully out into the open, never dreaming that at that very same minute Madame Fox was coming stealthily out from the other side of the woods.

"I can see very clearly if there is any danger for my babies," thought Mrs. Bunny, "I'll keep a sharp look-out and warn them in good time."

Presently, the Bunny family passed a big, hollow oak, and one of the children, being

babies' nest and began to scold the Bunny family as hard as ever she could.

"Go away!" she cried, "I won't have you staring at my babies. They may be ugly, and they haven't got their beautiful coats yet, or their bushy tails, and they can't see properly yet. But presently they'll be the handsomest squirrels in all these woods."

Mrs. Bunny laughed unkindly.

"*Presently!*" she said. "But how long will it be before they're fit to look at?"



FIG. 39

inquisitive, ran a little way up the trunk. Then she turned and called her mother.

"Mother! Mother! Do come and look!" she cried.

Mrs. Bunny, afraid lest some cruel creature might be hiding there, hurried to peep into the hole in the trunk.

And there she saw four of the funniest, ugliest little squirming creatures she had ever set her eyes on!

Who Are They?

"Whatever are they, mother?" asked the children all together.

"You may well ask!" said Mrs. Bunny. And I'm sorry to say she said it with a sneer in her voice, which was unkind of her, for she had caught sight of the mother of these strange little creatures, and there was a very angry look in her eyes.

She ran up into a branch just above her

Mrs. Squirrel grew so angry that her round eyes blazed as she looked down at the Rabbit family.

"I wouldn't have your children for anything!" she said at last.

Mrs. Bunny was just going to reply, when she paused, and her whole body stiffened.

Look Who's Coming!

"Look!" she said in scared tones, "over there on the very top of the hill, and coming this way too!"

Mrs. Squirrel stopped her chattering.

"Madame Fox!" said both the mothers in a breath.

Then, in an instant they had forgotten all the rude and unkind things they had said to each other. All they thought about now was the safety of their children.

"Quick, Mrs. Squirrel. Pick up your babies and carry them up to that branch high over

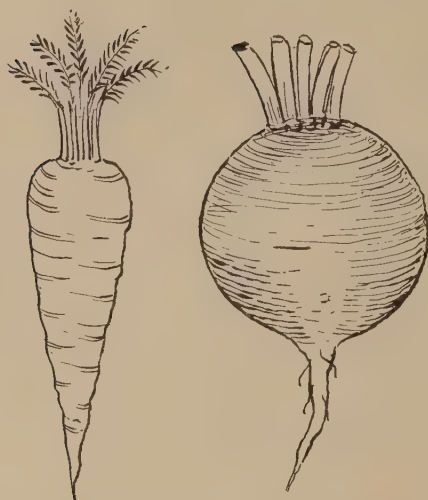


FIG. 40

*Modelling Carrots and Turnips for Bunny
and her Family*

your head!" said Mrs. Bunny as she turned to her own children.

"Run like the 'wind!" she whispered to them. "Cut across through those dark bushes there, the way the wind is blowing, so that Madame Fox won't get the scent and follow us. The wind will carry it from her!"

All the little Bunnies scampered off, the white spots beneath their little stumpy tails twinkling as they ran. And when, a few minutes later, Madame Fox passed stealthily by, sniffing the breeze and looking this way and that, not a sound nor a sign did she find of either the Bunny family or the Squirrel family!

Language Training and Dramatization. Divide the children into three families—the Rabbit family, the Fox family, the Squirrel family. Choose a mother for each family. Each mother must find a home for her children, and talk to them, and they must talk to her.

Handwork. Paper cutting. Mother Bunny and her babies, Fig. 41. The rabbits are cut from brown paper and mounted on grey paper; whiskers and grass are added with chalk. The moon may be cut from yellow paper and pasted on. Modelling carrots and turnips for Bunny and her family to eat. (Fig. 40.)

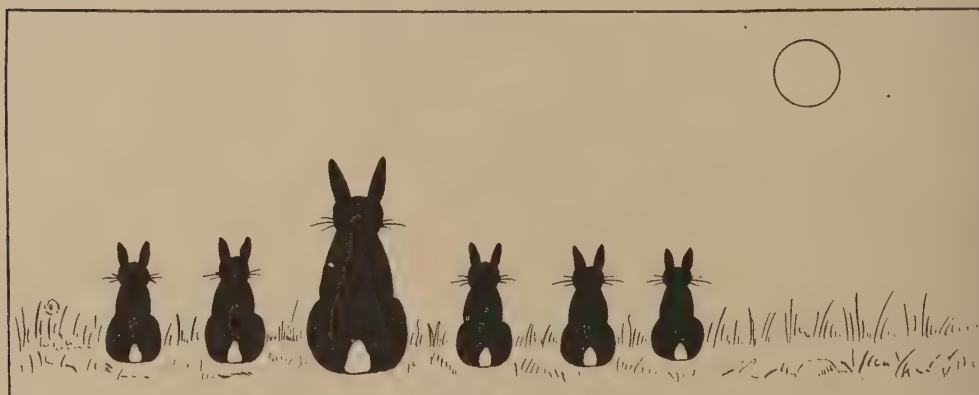


FIG. 41

Paper Cutting. Mother Bunny and her Babies



THE CONCERT

A Springtime Story

IT was early in the month of March, and in the lanes and woods there was very little sound, for the Birds were waiting eagerly for the coming of the West Wind to tell them the latest news about Dame Spring.

Night fell at last, and still the West Wind had not come. So the Birds went to sleep and the Flowers remained hidden in the earth. When daybreak came, there was excitement in the air, for each Tree and each Flower had that feeling which only comes to them when Dame Spring is on her way to the Earth. Something inside them seems to stir, and people call it the rising of the sap. It means that the wonderful season, when they will blossom again, is about to begin.

As for the Birds, they had been told by Master Woodpecker that Dame Spring would soon be here now! Dressed in pale green, and wearing a crimson cap, Master Woodpecker cried—

“Yaff! Yaff! Spring’s coming soon!”

And every year he knows, so the other Birds always trust him.

The West Wind Speaks

Presently the West Wind’s gentle breath blew over the land, and her voice said softly—

“Flowers! Trees! Birds! Listen! Dame Spring is almost here, and she wishes her Festival to be a specially beautiful one. Of

course, she hopes to see all her favourite Flower Attendants, and she wants to have a specially fine Concert. So she has sent me to tell all the Bird Family to practise their songs steadily



FIG. 42

The Missel-Thrush was the First to Arrive

every day now; then she will send out the invitations to her Annual Spring Concert as soon as she arrives.”

There was much fluttering and cheeping and

chirruping among the Bird Family as the West Wind passed on, and the next morning a great many of them rose extra early and flew to the Big Woods to practise their Spring songs.

he thought anyone was listening to him. Then he would stop his runs and trills and cry jerkily—

"Spink! Spink! Spink! Go away!"

Little Jenny Wren, being rather restless, never stood still for very long when she was practising her notes. She kept flying from one bush to another, all the time trilling out a sad little song, though she looked quite saucy while she sang it.

They were all so happy, knowing that Dame Spring was on her way, and each year they practise like that directly they know she is coming. If you get up in good time some morning in early Spring and walk very quietly through the woods, standing quite still every now and then, I daresay you will hear one of the Bird Practices, and you'll know that it is what we call a rehearsal for the Big Spring Concert.



FIG. 43

The Blackbird kept Practising

The Missel-Thrush's Song

The Missel-Thrush was the first to arrive, and he practised most industriously. Perching himself in a sycamore tree he sang quite a long song, beginning with—

"Pretty Dick, Pretty Dick," and ending softly and rather sadly with a pretty little sound like—

"Weet . . . weet . . . weet . . ."

Then the Robin came and practised his very best notes, the Chaffinch joined with several of his relations in a cheerful chorus, though for the first few mornings their voices weren't very strong. But "Practice makes perfect," as you all know, so, as the days went on, the Chaffinch Family's song grew gradually more powerful and more cheerful. Some people who heard it after they had been practising for some time, say that the words sound like—

"Sweet, will you, will you, kiss me, dear?"

The Blackbird Practises, Too

A Blackbird kept practising runs and trills, but he became very nervous and bothered if

Almond Blossoms

You will also see the Almond Tree beginning to bloom, her dainty pink flowers all clearly showing, without any leaves to hide them



FIG. 44

Tree Cutting in Brown Paper

from your sight. The May Trees and bushes will be just showing their pretty buds . . . on some

trees white, and on others red. Here and there you will see dear little Snowdrops peeping up shyly to greet Dame Spring when she arrives. The Crocus Family, too, will be shaking out their pretty skirts . . . some yellow, some purple, some white ; and the Bluebells will be waiting in the heart of the woods.

But I'm afraid you'll never get an invitation to the Concert itself, for I've never yet known anyone who has. Dame Spring only invites the Birds and the Flowers, and they've never yet whispered the secret of where and when it is held to anyone else !

Language Training and Dramatization. Let the children blow gently like the West Wind, and make the wind sound—sounded like *oo*. This is the sound of *w*. Let the children draw the *w* that stands for the West Wind. Associate the sound and the symbol. Let the children pretend that they are birds and practise for the concert. There are many pretty sounds that they can make besides those given in the story. This is a valuable play for ear training.

Handwork. Chalking a bare tree with black crayon on grey paper, cutting out pink paper and pasting it in position for almond blossom or cutting the trees and



FIG. 45

*Cutting Trees and Birds
from Brown Paper*

birds from brown paper and mounting them as in Fig. 44. Painting or chalking spring flowers—the crocus, etc. (Fig. 75, page 225).



FIG. 46

A Robin's Strange Nesting Place

SLEEPY-HEAD

ALL through the summer Mr. Dormouse had kept himself very spick and span, for he was proud of his soft, buff-coloured coat, beautiful white shirt-front, and elegant whiskers. But when the weather began to get a little bit cold he said to himself—

"I seem to be getting sleepy again, as I did



FIG. 47

Mr. Dormouse Looking very Smart

at this time last year. I must find somewhere to have a nice rest."

He moved slowly about the woods, looking dreamily here and there for a bedroom for himself, but, feeling more asleep than awake, he didn't look very thoroughly.

"Oh, dear!" he sighed at last, with a big yawn, "I wish I could find a nice little wren's nest to curl up in, like Cousin Dick did the year before last. Jenny Wren makes such a snug nest, all lined with soft feathers. It makes me sleepy even to think of it."

Looking for a Bedroom

Just then he came to the stump of an alder tree, and as he looked at it, he caught sight of something that made him smile to himself.

"Well!" he thought, "I do think this is a bit of luck for a sleepy Dormouse! That's an empty nest I can see there, sure enough. It certainly isn't a wren's nest, but it's good enough to curl up in. And it'll save me no end of bother hunting around for a cosy corner in a bank, or a safe little hole in a tree stump. And it'll certainly be safer than rolling myself up in a ball of dry grass, as I had to do last year!"

Then he began to feel sleepy again, but with a little shake he said to himself—

"Come, come, pull yourself together till you've found out if this nest is good enough for your winter bedroom."

He hurried along the bough where the nest had been built, and twitching his whiskers this way and that, he peeped into it. Then he chuckled softly to himself—

"Splendid!" he muttered. "Thank you very much, Mrs. Thrush, wherever you may be, for building such a nice sleeping room for me this winter. I'll put on a roof of dry grass and moss, and then I shall be most deliciously comfortable all through the cold weather. And what's more, no one will guess that I'm inside Mrs. Thrush's old nest."

A Roof for His Room

Just managing to keep himself awake while he got his winter bedroom ready, Mr. Dormouse made a roof to the nest. Then, feeling a little shiver of cold run down his back as the cold East Wind began to blow, he made a small hole in the side of the nest, squeezed his soft body through it, turned slowly round inside, and pushed some dry grass over the hole to keep out the cold . . . and lo and behold! he was as snug as snug could be!

Almost at once he fell asleep, and he never stirred all through the winter. If you had touched him, you would have found that he felt very cold, but that didn't do him any harm. He was quite safe and snug in the nest, and he knew that he wouldn't sleep too long, because when Spring came round he would hear the birds as they fluttered about and chattered over the building of their nests.

And sure enough one fine Spring morning he slowly opened his eyes, then lifted his head a little, felt the soft moss and grass all about him, and remembered where he was.

Taking his time about everything he did, he slowly stretched a little, then pushed off the



FIG. 48

Mr. Dormouse Prepares his Nest

roof he had built, listened a moment to the busy pipings of the birds, sniffed the warm Spring air, and gradually drew himself out of the warm nest.

Time for Breakfast

He was very thin and terribly hungry! Hurrying along the branch of the alder stump,

he ran a little way into the woods till he came to some nice juicy young tree-shoots which he gobbled up greedily, then he nibbled a blade or two of young grass . . . and after that he

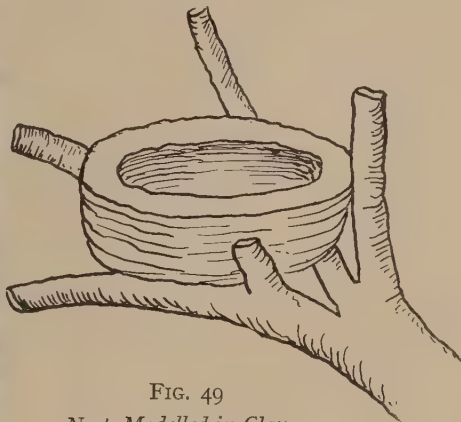


FIG. 49

Nest, Modelled in Clay



FIG. 50

Free Arm Drawing of the Nest

set about making himself look neat and smart again.

When he set off a little while later to visit some of his relations, he looked once again a very smart fellow with his clean shirt-front and his soft, buff-coloured coat.

Language Training and Dramatization. Let the children tell in turn what they know about the dormouse. Let each child act in turn all that the dormouse does and says, to see who can remember the best.

Handwork. Modelling the nest of clay or raffia (Fig. 49). Free arm drawing of nest (Fig. 50).

A SURPRISE FOR TIBBY

TIBBY is a very kind mother-cat who would rather stay at home than go rushing about here, there, and everywhere, as some cats seem to like to do. Her family of jolly little tabby kittens grew very fast, and after a time they didn't need much attention from their mother. They were able to look after themselves, and that made Tibby feel just a

But young things like you never stop to think. Off with you to your games ! ”

An Exciting Event

Lying in the sun in the garden, or curled up before the kitchen fire, she would watch them at their games, wishing in her heart that they



FIG. 51

Tibby Examines the Baby Squirrels

wee bit lonely. She would keep an eye on them if they became too boisterous, and sometimes she would give them a soft tap when they did anything very mischievous.

Although she was a very gentle and loving mother, her kittens knew that she would stand no nonsense, so after the tap they would creep gently up to her, lift their merry eyes to hers and say softly : “ Sorry, mother ! Won’t do it again ! ”

Then she would look at them very lovingly and say with a soft purr : “ Mind you don’t !

were still tiny so that she could keep them cuddled up close to her.

And then one day a very exciting thing happened. It was just getting dusk, and Tibby was dozing before the kitchen fire. Her kittens had scampered off to the Big Barn to look for mice, but she had felt too comfortable by the fire to go with them. She knew they would come back presently.

The kitchen door opened slowly and the Master of the House came in, carrying something in his arms. Tibby blinked at him lazily ; then

her eyes opened a little wider, for she felt sure she had seen something wriggling about in the bundle he was carrying. Kneeling down on the hearth-rug, the Master gently opened the bundle, and there, on some dry grass and moss, Tibby saw three of the funniest little creatures she had ever set eyes on in all her life.

"Baby squirrels, Tibby!" said the Master, turning to her. "They've lost their mother, and

Master fed them with tiny spoonfuls of warm milk, and at last, when they seemed to be getting drowsy, she crept closer to them, lay down beside them, and gradually cuddled closer and closer to them until they all fell asleep.

When the kittens came home they stared in amazement at these queer new babies. But Tibby told them by the look in her eyes that they mustn't disturb them. So the kittens curled themselves up in their big basket and quickly dropped off to sleep. In any case they didn't always sleep with their mother now, and they were feeling very jolly and happy and sleepy after their good supper in the Big Barn.



FIG. 52

Tibby Looking on, Horrified



FIG. 53

Cat, cut or Torn out of Paper

I found them in a hole in the trunk of a tree at the edge of the Big Meadow."

What's This?

Tibby rose and came to get a closer look at them. They were very skinny-looking little things with bright brown eyes and small ears. The Master laughed as he watched Tibby.

"I can guess what you're thinking, Tibby," he said. "They look very much like little rats, only their tails are fuzzier, eh?"

Without moving at all, Tibby watched them for a long time. She kept quite still while the

After that, Tibby took charge of the Baby Squirrels and both her families played happily together, though the kittens could never quite understand why the new babies didn't learn to lap up their milk instead of taking tiny drinks of it. They didn't know that squirrels' tongues aren't rough outside like cats' tongues, so they never *would* be able to lap.

What Do They Eat?

Tibby was rather bothered about their appetites too, for they didn't seem to fancy the dainty morsels of fish she saved for them, and

she wondered what she *could* find that they would like.

And then one day she had a terrible fright. The Master left a little pile of funny, round, brown things on the floor. Tibby heard him call them nuts. Of course, she and the kittens took very little notice of them, except that the kittens played bat and ball with them for a time,

babies. But the Master laughed, then bent down and stroked Tibby very gently.

"Don't worry, Mother Tibby!" he said softly. "Nuts are good for squirrels, and they love them!"

Tibby grew calmer as she felt the gentle touch of her master's hand. As the days passed, she became quite used to seeing the Baby Squirrels

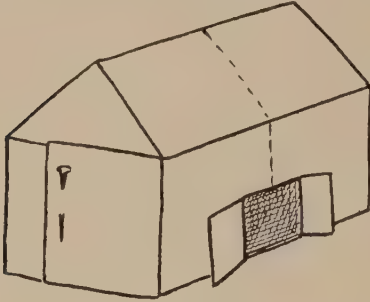


FIG. 54 A

The Barn where the Kittens Looked for Mice

patting them with their paws, then skipping after them as they rolled along the floor.

But when the Baby Squirrels found them, to Tibby's horror they lifted them up in their paws, cracked the shells, and **BEGAN EATING THE NUTS!**

"Oh, stop, stop, stop!" she cried, "they'll kill you! They're not meant to be eaten. They're only playthings!"

Frightened out of her life, she looked across at the Master, asking him as plainly as she could to take the nasty nuts away from the

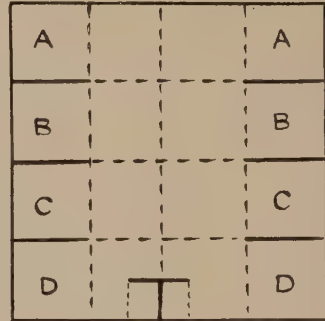


FIG. 54 B

Paste B and C for pointed roof, and fasten A as far over D as necessary for sides of Barn

run out into the copse at the back of the house, climb nimbly up the trees, stay for a good meal up there, and then come back to her. Gradually they stayed away longer and longer, and in the end Tibby began to know that they were happier living in the open air.

Language Training and Dramatization. Let the children answer these questions (a) Who was Tibby? (b) Where did the kittens go to look for mice. (c) What surprise did Tibby have?

Handwork. Drawing and chalking a cat. Cutting or tearing one from paper Fig. 53. Making the big barn where the kittens looked for mice (Figs. 54A and 55B).



THE BIRDIES' GOOD-NIGHT

ROBIN REDBREAST, perched on a yew-tree bough, swayed gently as the wind blew through the leaves. His perky little head was cocked sideways, his bright eyes sparkled, and every now and then he gave a quick, chuckling cry. He was listening to the noise that came from the wild sloe bushes, not far away.

Such a chuckling and a chanting and a squawking and a trilling was going on! It was enough to deafen anyone to listen to it!

"That's the Starling family right enough!" said Robin to himself. "Never in all my days have I heard any birds make such a noise at bedtime as they do!"

Just at that minute, the Rook family passed overhead on their way to Slumberland, the fastest flyers leading the way to the elm-tree tops, and those who couldn't keep up calling out hoarsely "Caa-aaw! wait a minute, do!"

All Settling Down

Below, Robin could see some of the Wild Pigeons settling comfortably and cosily in the larches, gently cooing their children to sleep. The Thrushes and the Blackbirds hadn't settled down yet for the night, but wise little Jenny Wren had popped into the very middle of a thick bramble bush, safely hidden from the

sight of Mr. Too-Whoo the Owl. Little Miss Greenfinch, her friend, had joined her, and they were very careful not to make too much noise.

Robin hopped nearer to the sloe bushes, so that he could watch the chattering Starlings more closely. He was so very inquisitive that he always liked to know exactly what his neighbours were doing.

Then he lifted his pert little head and looked across at the Big House near by. He liked to keep near it because the Lady who lived there was very kind to him in winter-time, when food was scarce. And the Starling family always liked to live somewhere not too far away from the Big House so that, first thing in the morning, they could pick up the crumbs that were thrown out. They had to be very quick though, or the Sparrow family would be certain to snatch all the tit-bits!

The Starlings' Bed-time

Now Robin could see that the Lady in the Big House was just going to have tea, and that meant that the Starling family would soon be settling down for the night.

"It's a very good thing they go to bed nice and early," thought Robin to himself, "for really no one else can hear themselves tweet or

sing or chuckle or chirrup while they're preparing for bed."

His little eyes grew brighter still, for he dearly loved all this excitement about the Starlings'



FIG. 55

He Settled Himself for the Night

bed-time, although he always liked to pretend that it annoyed him. Then suddenly there was a loud whirr-rr-rr-rr of wings as the Starling family rose in the air. There were about two hundred of them, and they were off to choose another thicket to sleep in after all!

Robin chuckled softly, then with a soft whirr of his little wings, he rose in the air and followed them. He came down in the very middle of their family party, and immediately began to argue with them, telling them in shrill tones that they had come to the very spot where *he* wanted to settle. The Starlings all began to explain at the same minute that he couldn't have that thicket. They'd found it, and they meant to stay there for the night!

Such a Noise !

Robin chirped back a cheeky reply ; all the Starlings chattered and squawked and trilled and chanted together, telling him again and again that it was *their* thicket and he couldn't sleep there on any account!

"Chirrup! chirrup! chirrup! I shall if I want to!" said Robin saucily.

"You can't! You won't! You shan't! You mustn't!" the Starlings trilled angrily.

Then one of the younger Starlings gave a soft, sweet, sleepy little whistle, and her mother, looking down at her, said—

"She's nearly asleep already! Let's settle down now. The children must be very tired."

Then Silence

And in a few minutes there was silence except for little sleepy sounds now and then from the baby birds, and mother-birds replying to them. Robin Redbreast stared at the thicket for a minute or two, then he flew back to the yew-tree bough where he had been swinging idly, and he too settled himself for the night.

Just as he was dropping off to sleep, he chuckled softly to himself—

"I didn't really want to sleep in their sloe thicket. I just talked for the sake of hearing my own voice. I meant to sleep here all along!"

Language Training and Dramatization. Let the children imitate the sounds the birds make before they



FIG. 56

The Big House

go to sleep. Let them make the sound of the starlings' wings as they rise in the air—whirr-rr-rr. Let them run about the room and pretend to find their nests.

Handwork. Drawing the Big House, where the Lady lived who fed the robin, or making it of paper (Fig. 56).

THE GREY FISHERMAN

FROM his cosy home in the river-bank, Willie Water-Rat looked out at the rain falling splish-splash, splish-splash on the racing water.

"What terrible weather, to be sure!" he sighed. "Thank goodness I've made myself a



FIG. 57

Willie Water-Rat Looked Out on the Rain

comfortable home here in the bank. It took a bit of making, but it was worth it. I don't think any of my relations has a safer or a cosier home. The tunnels that I made are all nice and clear, and my snug room at the end of them has plenty of grass and leaves for me to sleep on. I do like to have a home on dry land, even though I like playing games in and out of the water."

A Strange Noise

Then he settled down again for a long sleep. But late that night he was wakened by a strange noise at the entrance to his home. Hurrying along the tunnels, he drew back with a little squeak of fear before he reached the doorway. For the water was creeping in from the over-full river.

"Oh, dear! oh, dear! oh, dear! whatever shall I do?" Willie thought. "If I stay here the bank will become so wet that it will fall in; then I shall be a prisoner in my own home.

I remember mother telling me, long ago, that I must always get out of my house if floods came too near. So I'd better go while I can."

With a big sigh, he scuttled out of his home and ran along the bank wherever he could find a foothold. Then, at last, when he could see no safe place to settle in, he made a dive through the water. On the other side of the swollen river he saw that a flat meadow came down to the water's edge, and here he landed, feeling very lonely, very unhappy, and very much afraid that some creature stronger than himself would find him and gobble him up.

Poor Willie Water-Rat

He had no home now, no bed to sleep in, nowhere to keep himself nice and dry and warm, and at any minute an owl or a kestrel, a hawk or a heron, might pounce on him! Poor little Willie Water-Rat! He *was* unhappy!

But presently the rain stopped, and gradually the water began to go down a little, so he cheered up. Looking hard across the river, he saw that



FIG. 58

"Looks Like a Man Fishing!"

there was now a little half-dry patch of ground on the other side, so he swam back and landed there.

"If I go back the way I came, perhaps I shall find my dear little home again!" he thought to himself. "The flood water may not have reached right inside, after all!"



FIG. 59
"It's a Heron!"

So off he started, trying to remember exactly how far he had come. But there was hardly anything to guide him. The flood-water had carried away every stick and stone that would have helped him to find his way to the exact spot he wanted. He hardly noticed what was going on about him, but looking up after a few minutes, he saw a humpy, grey, lonely figure not very far away.

"Looks like a man fishing!" he thought. "He seems to be standing on stilts. Not a bad idea if he wants to keep his feet dry."

Such a Fright!

Willie walked on towards the Grey Fisherman, not feeling the least bit afraid, for fishermen

hardly ever took any notice of him. But suddenly, happening to look up again, he nearly jumped in the air with fright. The Grey Fisherman had lifted his head . . . and Willie saw that he had a pointed bill and a curved neck, and what he had thought were stilts were two very thin legs.

"It's a Heron, not a man fishing!" Willie thought. "He'll pounce on me like a flash of lightning if I don't take care!" Shaking with fear, Willie ran up the bank and hurried away in the opposite direction. When he was a safe distance away, he sat down to rest.

"That was a narrow squeak for me!" he said. Then he scrambled down the bank and, choosing a spot higher up than the place where he had made his last home, he began to scratch . . . scratch . . . scratching away at the soil, pluckily beginning to make himself a new home.

I expect it is quite finished by now, and I hope it is safely out of the reach of floods!

Language Training and Dramatization. Let the children imitate the sound of falling water—splish-splash, splish-splash. Let some of the children pretend they are Willie Water-Rat, and each in turn show the rest some of the things he does and says. One action, or one speech, may be all that the little one can remember.



FIG. 60
Drawing of the Heron

Handwork. Modelling the banks of the river of sand or clay—a strip of blue paper will make the river. Modelling the heron or Grey Fisherman to stand on the bank—a ball of clay fixed on two pieces of cane. Drawing the heron (Fig. 60) by free arm drawing.

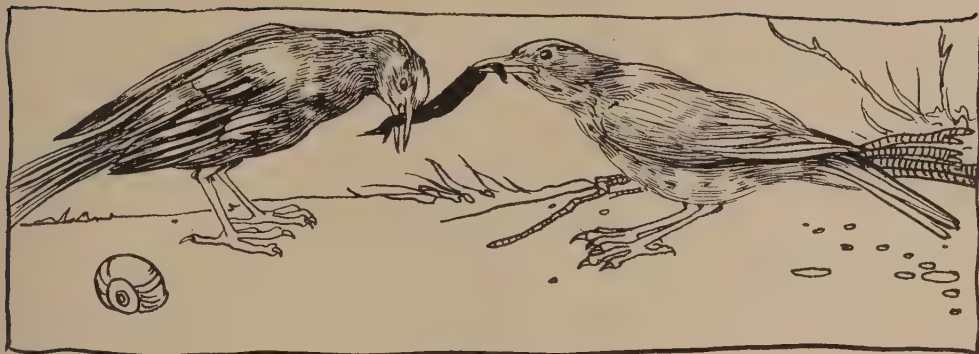


FIG. 61
The Tug of War

TABLE MANNERS

IT was bitterly cold, and Mr. Missel-Thrush, sitting huddled up on a leafless bough, thought to himself: "How I do hate the cold weather! It makes me feel so bad-tempered, and I'm perfectly certain I shan't behave like a gentleman if anything puts me out!"

Feeling hungry and cross and cold, he flew down to the garden of the Big House near by, hoping that perhaps he might pick up a little breakfast there. For the last few days there had been a big pile of wood on the lawn, and Mr. Missel-Thrush felt sure that beneath it there must be plenty of snails and other tit-bits if only he could get at them. Then his little eyes brightened as he saw that the pile of wood had been removed. Hopping briskly forward he spied a beautiful fat snail . . . a perfectly lovely breakfast for a hungry thrush!

Forgetting His Manners

But just as he was going to pounce on it, Miss Blackbird found it, too. She got it in her mouth, and then Mr. Thrush, forgetting all his good manners, and not even waiting to remember that ladies should always come first, tried to snatch it from her. But Miss Blackbird had a temper, and she was pretty strong, too. They both pulled and tugged at the snail, but at last Miss Blackbird won! No sooner had she

pulled the snail away from Mr. Thrush, than she gobbled it up in one gulp!

Mr. Thrush gave a short, bad-tempered chuckle.

"I hope you won't get indigestion after it, Miss Blackbird," he said. "Didn't your mother ever teach you that it's very bad manners to bolt your food?"

Without waiting for a reply, he flew to the other end of the lawn. By the sounds that were coming from there, it seemed as though there might be something to eat about.

A Feast for All

Such a babel there was as he drew near. There were the Starlings and the Sparrows and the Robins and some of the Tit family, and they were all scrambling as hard as they could to get at the food that had been put out for them.

"Miss Blackbird's not the only one who forgets her table manners when she's hungry!" thought Mr. Thrush.

Certainly it was quite true that the hungry little birds were not stopping to be polite. They were all scrambling to get at what they fancied for breakfast. The Finch family were jostling and pushing to get at the ripe brown seeds of the sunflower heads that had been dried and hung out for them; the Tits were bobbing



a



b



c

FIG. 62

Food which Birdies Like

about here, there, and everywhere, pecking at the coco-nuts that were hung up so temptingly ; and all those who couldn't get near to the coco-nuts or the lumps of suet that were also hung up were darting in and out picking up the crumbs that had been thrown out on the lawn.

" Well, well, well," thought Mr. Missel-Thrush, whose temper had by this time cooled down a little, " I never saw such dreadful table manners in all my life. That polite little Gold Crest over there hasn't a chance, poor little thing ! I wonder if I can find a really nice plump worm for her somewhere ! I'll try, anyway ! "

A Kind Deed

And, making up his mind to forget his own hunger for the present, Mr. Missel-Thrush hurried off on his search. He wanted to do one polite deed at least, to make up for his rudeness to Miss Blackbird, for he was very much ashamed of that !

Language Training and Dramatization. Word-building (a) cold, bold, (b) wood, good, etc., etc. Print on the blackboard sentences made by the children : It was bitterly cold. The Thrush was hungry. He forgot his good manners. Let the children pretend they are the birds having breakfast. Each child can choose the bird she would like to be. Let them tell what they want for their breakfast.

Handwork. Modelling or drawing the food the different birds like—the worm, the snail, a piece of coco-nut, etc. (Fig. 62).

A LIFE OF ADVENTURE

YOUNG Timothy Otter spent most of his time swimming about in a quiet stream that ran through a beautiful stretch of country. He was a strong young cub, and he soon found that he could swim better than most of his relations. Like all the others, he had web-feet, a long and powerful tail, and he could open his eyes in the water without feeling at all uncomfortable.

Those small dark eyes of his were full of mischief, and he was always longing for adventures to come to him.

" You'll have adventures enough and to spare if you go dashing about here, there, and

everywhere at all times of the day," his father said to him. " Don't you know that at certain times of the year, people come to this stream with otter-hounds to hunt our family."

Timothy Isn't Afraid

Timothy's eyes sparkled. " What fun, Father ! " he cried.

" Fun, indeed ! It's nothing of the sort for any of us who are caught ! "

" Ah, but they'll never catch me ! " said Timothy boastfully. " I'm such a grand swimmer."

"All our family can swim well, but even so, we can't always escape. You be careful, my son."

Timothy thought a great deal about what his father had told him, and every day he peered about to see if he could catch sight of anyone who seemed to be likely to be an otter-hunter.

"I'll give them a fine old chase!" he laughed to himself, "if they come trying to catch me."

So intent was he on staring about, that one day he failed to notice a fisherman sitting very still on the bank of the stream. Timothy had walked right out of the water in order to stare about him, and before he could think what was happening, the fisherman had popped a strong basket over his head, and Timothy found himself trapped.

He is Caught

He was quite bewildered, as he fought desperately to make his way out, and he felt really very frightened in spite of all his boastings. He was taken far away from his home in the river and put into a small tank. The fisherman who had caught him was quite kind to him, feeding him with pieces of fish and giving him a big box for a home.

But it wasn't really like home!

"I used to sigh for adventures!" Timothy thought sadly to himself, "but now I see that Father was right. If *this* is an adventure, I'd rather live quietly and safely at home!"

But another change came very soon, for Timothy was fastened in his big box, and taken away on another journey.

"Where are they going to take me to now, I wonder?" he said to himself. "Oh, if only they would take me back home! I'd be content to stay there for ever!"

At last the journey came to an end, and Timothy found himself put gently down into a big wide pool in the private grounds of a country house. All round him he noticed various other pools and large park-like spaces where different animals wandered about, all looking quite contented and happy. Then Timothy found that he wasn't alone in the pool. There was another Otter there, and at first he thought it was his father. But it wasn't.

He Finds a Friend

"How do you do?" said the other Otter politely. "My name's Oliver, and I've lived in this jolly old pool as long as I can remember. Where have you come from?"

Timothy felt sulky, and I'm sorry to say he answered quite rudely—

"I don't know the name of the place I was in last," he snapped, "but I wish I was home again in my own river."

"Oh, you'll be very happy here when you get used to it," said Oliver Otter. "This park



FIG. 63

"You'll Have Adventures Enough"

is what they call a Private Zoo, and it belongs to a very nice gentleman who is very fond of animals."

"Is he one of the Otter-Hunters?" asked Timothy with a frown.

"Oh, dear, no! He never hunts any animal. He gives us all a happy home and plenty of food. Look! here comes the man who brings our food. I expect he'll have some nice tit-bits for you as this is your first day here. Come on up on top of our den and watch me dive for the fish he'll throw me."

But Timothy turned away and crept right inside the den, refusing to come out, although he was really hungry.

For two days he sulked like that, but on the third he was so desperately hungry and so tired of the dullness of the den, that he came slowly out with Oliver at meal-time. His eyes brightened as he saw the lovely bits of fish that were being thrown to him, and in an instant he had darted higher than Oliver, snapped up a lovely piece, and immediately found himself better tempered!

As time went on, he became very contented and happy, and he and Oliver became the very best of friends, telling each other all about their adventures, and deciding that, after all, they

were very lucky to have a cosy den, plenty of water to splash about in, no fear of being hunted, and any amount of good food. But still Timothy used to dream of his old river where he, and his father and his brothers and sisters had to hunt and work for a living, and every day was a new adventure.

Language Training and Dramatization. Let the children retell this story in two scenes: (1) The talk between Timothy Otter and his Father, (2) The talk between Timothy Otter and Oliver Otter. The first scene is by a quiet stream, the second by a big wide pool.

Handwork. Draw or make the big box in which Timothy Otter travelled (see page 530). Modelling the pool where Oliver and Timothy lived. The pool may be a piece of blue paper on a tin cover filled with water. The banks are made of clay or sand. Modelling two otters of clay to go on the banks or in the pool.

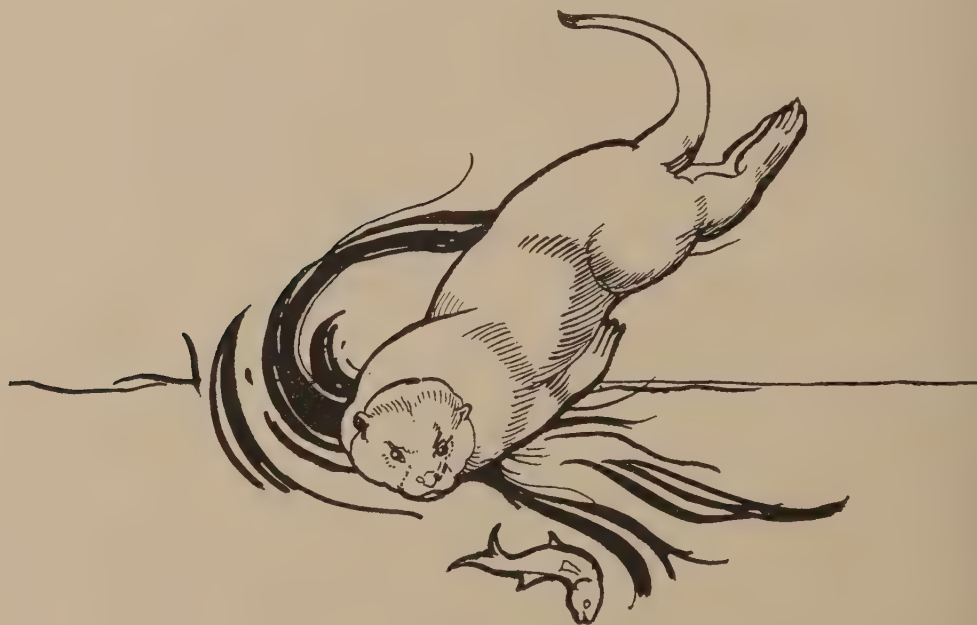


FIG. 64

"He had Darted Higher than Oliver"



THE TALES MRS. ROBIN TOLD

A ROBIN, a swallow, and Jenny Wren met one day in an old apple tree.

Jenny Wren said, "I am very busy just now. We are building our nest, and I am looking for dried moss."

"My mate and I are building, too," said Mrs. Swallow. "We have been carrying straw and mud since peep of day. We are building in a chimney of the church."

"We are not building yet," said Mrs. Robin. "Indeed, I don't know whether we shall build at all."

"Not build!" cried Jenny Wren. "What do you mean, Mrs. Robin?"

A Home in a Boot

"Oh," replied Mrs. Robin, "There are so many good places ready for a home, that we feel we do not need to build. This very morning I saw an old boot, a very good old boot. It was hanging on a nail in an old stable. It would be just the thing for us."

"Who ever heard of making a nest of an old boot!" said Mrs. Swallow.

"Mrs. Robin, you must be making fun of us," said the wren.

"Indeed, I am not making fun," said Mrs. Robin. "An old boot makes a fine nest. All you need is some bits of moss, some dried leaves, some hairs from a horse's tail or mane, and you have a nice little home. Robin

and I raised a fine family in an old boot last summer."

"One of my cousins," she went on, "laid her eggs in an old hat. It seems some one had thrown it down in a corner near an old house. My cousin said it made a fine nest. They had very little trouble getting it ready. It is much less trouble to use an old boot, or a hat, than to build in a bush or a tree."



FIG. 65

A Strange Place for a Nest

"All that sounds very strange to me," said Jenny Wren.

"I can tell you something much stranger," said Mrs. Robin.

An Unexpected Journey

"One day some friends of ours, who were thinking of building, saw some straw. The



FIG. 66

A Nest in the Big Bible

straw was in a wagon, which was standing near a shop. The wagon was full of boxes. It seems the straw was used in packing the boxes. Some of the straw had fallen on the floor of the wagon. There was quite a heap of it in one corner. Our friends spied it. They said 'Here is the very place for a little home. And we shall have no trouble getting it ready.' So they went to live in the snug little corner."

"By the time the eggs were laid, the wagon began to move. It was drawn by two big horses. And before they knew it, these two robins were going on a journey."

"Weren't they afraid?" asked the swallow.

"Not a bit!" answered Mrs. Robin. "Did

you ever hear of a robin who was afraid of anything? The wagon rolled along the road to another town. The driver was a merry fellow. He sang all day long, and he fed our friends crumbs of bread and bits of apple from his lunches."

"But what about the eggs?" asked Jenny Wren. "Weren't they spoiled?"

"Not at all," said Mrs. Robin. "Before the journey was ended the young robins were hatched, and they all came back safely."

"Well, well!" said the swallow, "That is a queer tale, Mrs. Robin."

"I can tell you something queerer than that," said Mrs. Robin.

Another Strange Tale

"An old robin told us that his father and mother once raised a family in a church. And where do you think their nest was?"

"Where?" asked Mrs. Swallow and Mrs. Wren. "Tell us where?"

"On the big Bible that lay on the reading desk," said the robin. "The Bible was open on the desk. The two robins carried in a little moss, some dried leaves, a few feathers, and their work was soon done."

"But didn't some one drive them away?"

"No," said Mrs. Robin. "No one harmed them. Another Bible was brought, and the lessons were read from it. The old robins felt quite at home, and stayed until their young ones were able to take care of themselves."

"Those are strange stories, Mrs. Robin, but I liked them," said the swallow.

"I liked them, too," said Jenny Wren. "I must go now. Good-bye, Mrs. Robin."

"Good-bye, Mrs. Robin, good-bye," said the swallow. And away flew the swallow and the wren.

"I must go and have another look at that old boot," said Mrs. Robin to herself, and she, too, flew away.

Language Training. Telling some of the tales told by Mrs. Robin.

Handwork. Drawing or modelling a boot, a hat; making the wagon from a match box, as in Fig. 118, page 169.

TWO LITTLE BUILDERS

Baby Room Story

ROBERT'S father has a lovely garden. Two little builders live in it, and every year, when spring comes, these little builders begin their work. They are dressed in soft, mottled brown. They have short, little wings; and each one has a short, saucy-looking little tail.

By this time, you will have guessed that these tiny builders are two little birds. Perhaps some of you have said, "I know who they are. They are wrens." And you are quite right.

They Begin to Build

One day at dinner Robert said, "The wrens began to build a nest in the honey-suckle bush this morning. I have watched them for a long time to-day."

"We will go out after dinner," said his father, "and see what they have done."

"Do you think the nest will be finished, father?" asked Robert.

"The outside will be," said his father. "But it may take a week or eight days longer to line the nest and make it ready for the eggs."

"Did you notice, Robert, what the little builders are using?" asked his mother.

"Oh, yes, mother," answered Robert. "They were bringing bits of dried moss, and hay, and dead leaves. I wonder how they make it all stick together."

"I have seen them use bits of old spider webs to hold the bits of moss together," said his father. "Wrens are clever little things. You didn't frighten them away, did you, Robert?"

"Oh, no, father," said Robert. "I was as still as a mouse. I don't think they saw me at all."

The Wrens' Nest

After dinner Robert and his father went out to look at the nest. At first they could not see it, because it was almost the colour of the branches of the bush in which it was built.

"I see a little round hole at one side," said Robert. "That must be their door."

His father laughed. "Once upon a time, when I was a boy," he said, "I used to visit a wren's nest. One day I peeped in through a little hole at the front of the nest. I wanted to see



FIG. 67

The Two Little Builders

what there was inside. I did this two or three times."

"What did you see, father?" asked Robert.

"I saw Jenny Wren's bright eyes looking right at me," said his father. "And she soon made me feel that I was not a welcome visitor, and I went away."

"The next time I visited the nest, I saw that the wrens had closed that opening and had made another at the back of the nest. Now wasn't that a clever idea!"

Lining the Nest

The next day, the work of lining the nest began. How busy the wrens were! How

many times they flew back and forth! How many, many tiny feathers they brought to make the little nest soft and warm. And each time a feather was set in place, how happy they



FIG. 68

Jenny Wren's Bright Eye

were! Then they rested a moment and sang a merry little song.

The nest was finished. One day Robert and his father were in the garden. Robert stood on tip-toe and peeped into the wrens' snug little home. "Oh, I can see the eggs," he called

softly to his father. "They are tiny eggs. I think they are white."

"Yes," said his father. "Wrens' eggs are white. They have a few pink spots at one end. How many eggs are there, Robert?" he asked.

"I think there are six," said Robert.

His father peered into the nest. "You are right," he said. "There are six. But I have seen as many as sixteen eggs in one little nest. The real work for the old wrens will begin, when the eggs are hatched and the young birds must be fed."

Feeding the Babies

"How often must they be fed?" asked Robert.

"All day long, I should say," answered his father. "I have read that the old birds carry food hundreds of times a day to their hungry young ones."

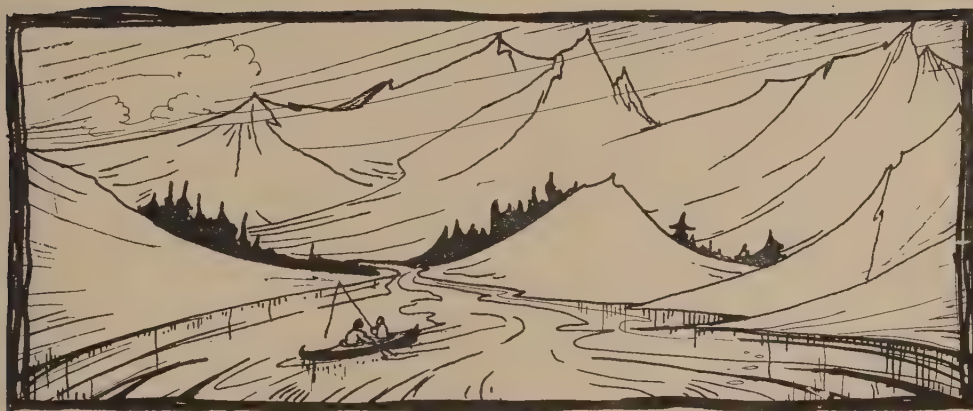
"What do wrens eat?" asked Robert.

"Insects, which they find on trees, bushes, and plants of all kinds," answered his father. "That is one reason why we are glad to have wrens in our garden."

"I like wrens," said Robert. "I like to hear them sing, and I am glad they live in our garden."

Language Training. Telling what the little wrens are like, and how they build their nest.

Handwork. Making a little nest and its eggs from clay, or, if possible, trying to use the materials the wrens used—raffia for hay—leaves from the garden—moss.



JACK TELLS HOW HE WENT CAMPING

A True Story from the Canadian Woods

LAST summer I visited my grandfather. His home is near a beautiful river. The river runs through thick woods of pine and cedar and fir. Birch and poplar trees grow there also.

In these woods many animals have their homes. Beautiful deer live there. Squirrels and rabbits scamper about among the trees and bushes. There I have seen porcupines. And once, at night, I heard wolves howling.

I liked to go camping with my grandfather. Often at breakfast, he would say, "It is a fine day, Jack. Let us go camping for a day or two." And off we would go down the river in grandfather's boat.

On the River

I paddled and my grandfather fished. It is a fine river to fish in, for it is full of trout. Sometimes my grandfather would say, "Jack, you paddle just like an Indian." Then I felt very proud, because an Indian paddles without making any noise, and he makes his boat go straight.

Sometimes grandfather and I would change places. He would paddle and I would fish. That was fun.

When it was supper-time, we found a good

place to camp. We got out of our boat and pulled it up on the bank. Then we made a fire and cooked our supper.

After supper we sat by our fire and talked. Grandfather would tell me stories of the river and the woods. Sometimes we just sat still. We listened to the birds singing their sweet evening songs. We listened to the owls crying, "Whoo, whoo." We heard the fish splash in the river. Sometimes there would be a big thud. Then grandfather would say, "That was muskrat," or "There goes a beaver."

Wolves !

When we were sleepy we rolled ourselves up in our blankets. We lay down on the ground near our little fire and slept until the sun woke us up in the morning.

One night I woke up suddenly. I heard a queer noise. I did not know what it was. I called out, "Grandfather, what is that?"

"Coyotes," he answered. "And what are coyotes?" I asked.

"Coyotes are prairie wolves," said my grandfather, "Hear them bark and howl!"

"What are they doing, grandfather?" I asked.

"Oh, chasing rabbits or maybe a deer," he

answered. "Listen, they are going farther and farther away. Let us go to sleep again." And we did.

Beaver Houses

Sometimes we passed beaver houses on the river. When I first saw them, I thought they were heaps of sticks. But my grandfather told me they were beaver houses.

They were at the water's edge, and were made of sticks and mud. The houses I saw were built near a dam. The dam was made of logs, branches of trees, stones, and mud. The beavers had cut down trees. They had cut the logs and set them in place. Then to make the dam strong, they had used stones and mud and the branches.

It seems that beavers have very sharp, strong front teeth. These teeth are just right for cutting through the trunks of trees. Beavers also have very broad, strong tails. These tails are just right for slapping mud into place, when a house or a dam is being made.

I wondered why the beavers made dams. My grandfather said, "Beavers make dams so that there will always be deep water around each house. The deep water hides the doorway of the house."

How Beavers Work and Play

My grandfather told me many things about beavers. If you could look down into one of their houses you would see their beds. The beds are set close to the wall of the house. They

are made of dry leaves and grass. There is a bed for each one of the family. There is one for the father, one for the mother, and one for each of the little beavers.

Beavers eat the tender bark of trees. When winter is coming they cut many branches into short pieces. They store them away for their food in the long, cold winter.

Beavers are good workers and they like to play. One day we were going down the river. We came to a place where there was a high, sloping bank at one side. It was near a beaver village. "Stop paddling, Jack," whispered my grandfather. I stopped and he pointed to the bank.

There were the beavers playing. They had made a slide down the sloping bank. It was wet and as slippery as ice. Each beaver started at the top, and down he slid into the river. He climbed up where the bank was grassy. He waited for his turn and then slid down again. What fun they were having! They were all playing. Little beavers and big beavers and young beavers all playing together.

"Just like a lot of boys," said grandfather, "We must not disturb them, Jack. Let us go back." And back we went and left the beavers to their play.

Language Training. Let the children tell about the different animals mentioned in the story. Each child can give a sentence. Let them make the sounds heard by the camp-fire—"Whoo, whoo," "splash!" etc.

Handwork. Making a beaver's house and a dam across a river on the sand table. Looking at pictures of beavers and drawing or modelling them.



FIG. 69

They were Beaver Houses

SOME FAIRY TALES

THE PRINCESS AND THE FROG

Adapted from Grimm's Tales

IN days of old there lived a king, who had three daughters. They were all beautiful, but the youngest daughter was much more beautiful than the others. Her hair was as yellow as gold. Her eyes were like blue flowers. Her face was like a rose.

Near the king's palace was a forest, and in the middle of the forest was a grassy spot. There flowers grew, and a tiny spring of clear, cold water bubbled up at the foot of a great tree. The king's youngest daughter came every day to this lovely place. She used to bring a ball with her. It was a beautiful ball made of gold.

The princess would roll her golden ball upon the grass, or toss it high up in the air and catch it as it came down. But one day the ball rolled into the spring. Down, down it went. The princess knelt by the spring, and peered down into the clear, shining water, but she could not see her golden ball. Then she flung herself down on the grass and cried and cried.

A Big Green Frog

All at once she heard a hoarse voice calling. "Why do you cry, king's youngest daughter? Why do you cry?"

The princess raised her head, and through her tears, she saw a big green frog sitting on the edge of the spring. He looked at her with his great, goggle eyes and again he croaked: "Why do you cry, king's youngest daughter? Why do you cry?"

"I cry because my beautiful golden ball rolled into the spring and is lost," wailed the princess.

"If I get your golden ball for you, what will you give me?" croaked the frog.

"Oh," cried the princess, "I will give you my prettiest dresses. I will give you my golden crown."

"Your dresses and your golden crown would be of no use to me," said the frog.

"What do you want then?" asked the princess.

"I want this," said the frog. "Will you promise to let me eat from your golden plate and drink from your golden cup? Will you be my playmate and will you love me? If you will promise all these things, I will get your golden ball for you."

The Promise

"I promise. Yes, I promise," cried the princess.

Down into the spring dived the frog, and up he came with the golden ball in his mouth. The princess snatched the ball and ran, as fast as she could run, out of the forest. The frog hopped after her calling: "Wait for me, king's youngest daughter. Wait for me." But the princess would not wait.

The next day, the king, the queen, and their three daughters were sitting at dinner. The door of the dining hall was shut. The king's musicians were playing sweet music.

All at once, above the sound of the music, the youngest daughter heard a hoarse voice croaking:

"Open the door, king's youngest daughter. Open the door."

The king's youngest daughter ran to the door and opened it, and there sat the frog waiting to come in.

"Go away! Go away!" said the princess. She slammed the door and went back to the table.

"Who was at the door?" asked her father.

"No one but an ugly, old, green frog," answered the princess.

"And what did the ugly, old, green frog want?" asked the king.

Then the princess told her father the story of the lost ball and her promise to the frog.

"Let the Frog In"

"You must keep your promise, my daughter," said the king. "Go, let the frog in."

"Remember your promise," said the king. "Pick up the frog. Set him on the table, so that he may eat from your plate and drink from your cup."



FIG. 70

A Big Green Frog, Sitting on the Edge of the Spring

Slowly the princess rose from her chair, and slowly, slowly she crossed the room, and opened the door. There sat the frog. "Come in," said the princess in a cross voice. In hopped the frog. The princess went back to her chair and sat down. The frog hopped across the room and waited on the floor at her feet.

The princess did not dare to disobey her father. She took the frog up in her dainty little hands and placed him on the table. There he ate from her golden plate and drank from her golden cup. After that, wherever the princess went the frog went also. At first the princess was cross and very unhappy.

The Frog Disappears

But as she played in the palace gardens, and in the forest, the frog talked to her. In his queer, hoarse voice he told her many wonderful things about the flowers, the bees, the birds, and all the animals who lived in the gardens



FIG. 71

The Frog Eats from the Princess's Plate

and in the woods. And the little princess grew very fond of her queer playmate.

One day she said, "Oh, frog, you are queer and ugly, but you are so kind and so clever that I love you."

"Do you truly love me, king's youngest daughter?" asked the frog.

"Indeed, I do," replied the princess.

At that very moment the ugly green frog vanished. In his place stood a handsome young prince. He was dressed in green and white satin. He wore a green velvet hat with a long white plume. The young prince bowed low before the princess.

"Princess," he said, "I am a king's son. A wicked fairy changed me into a frog. She said that I must for ever be a frog, unless a king's youngest daughter would let me eat from her golden plate, drink from her golden cup, be my playmate, and love me. You have done all this, my princess. The wicked fairy's spell is broken and I am free. Come, let us go to the king, your father, and tell him my story."

The Prince Goes Home

Not long after this the young prince returned to his own country, and the little princess went with him. His father and mother rejoiced to see their son, and welcomed the king's youngest daughter to their palace.

Years went by, and then one day the king's youngest daughter and the prince were married. Bells rang. Trumpets sounded. Every one feasted and rejoiced. And all the people shouted "Long live the princess and the prince."

Language Training. Playing the part of the princess and the frog. Practising the *ō* sound—"Go away," "open," etc.

Handwork. Modelling the ball, golden plate, and cup. Drawing the prince's crown and painting it. (See page 357.)



FIG. 71A

The Frog that Found the Ball



THE THREE ELVES IN THE FOREST

Adapted from Grimm's Tales

ONCE upon a time there was a little hut near a great forest. In that little hut there lived an old woman and two girls. The girls were sisters, and their names were Elsa and Lena. Elsa was sweet-tempered and kind, but Lena was selfish and cross.

The old woman did not like the good, kind Elsa, but was very fond of Lena. Perhaps this was because Lena was like herself. For, I am sorry to say, this old woman was also selfish and cross.

One cold day in winter, Elsa was busy working about the little hut, making it clean and neat. Lena was sitting at one side of the fire, the old woman at the other. They were both very cross because it was so cold.

Strawberries in Winter

All at once the old woman said, "I wish I had some strawberries."

"So do I," said Lena.

"Go, Elsa," said the old woman, "Go into the forest and get us some strawberries."

Elsa laughed. "Oh, you must be joking. Where could I find strawberries in winter?"

"Don't talk so to me," said the old woman.

"Do as you are told. Here, take this cloak and wrap it around you." And she threw her a thin old cloak. "And here is something for you to eat," and she gave the poor child a piece of hard, dry bread.

"Now go, and don't come back without the strawberries." As she said this she thrust a basket into Elsa's hand and pushed her out into the cold and the snow.

Elsa went on into the forest. A cold wind was blowing, and the ground was white with snow. On she went, but she did not know where she was going. All at once, just ahead of her, she saw a little house. It was such a pretty little green house with shining windows and a bright red door.

Elsa went up to the red door and knocked. A voice called, "Come in, little maid, come in."

The Elves' House

Elsa went in, and found herself in a little room, a dear little room, so neat and clean and warm. In this little room were three tiny elves. They were dressed in green from head to foot. Elsa had never seen an elf before in all her life.



FIG. 72

In the Little Room were Three Tiny Elves

But she was not at all afraid, for the elves looked at her with smiling faces.

"Sit down by the fire, little maid," they said. "You must be cold."

"Thank you," said Elsa, "You are very kind." And she sat down by the fire.

Elsa was hungry as well as cold, so she took her piece of dry bread out of her pocket. She said to the elves. "I pray you, pardon me, if I eat my bread."



FIG. 73

Elsa Swept the Snow from the Doorstep

"Little maid," cried the elves, "Eat your bread, but we pray you give us some."

"You are very welcome," said Elsa, and she shared her bread with them.

"Tell us, pretty maid," said the elves. "Why do you wander in the forest this cold, cold day?"

Elsa Finds Strawberries

"Oh," she answered, "I am sent to gather strawberries and I dare not go home without them. But I do not know where I can find strawberries in winter. I do not know where to go or what to do."

The little elves looked at each other. Then one of them said. "Take that broom, which stands in the corner, and sweep the snow away from our doorstep." "Willingly," cried Elsa.

She swept the snow away from the doorstep, and there under the snow were strawberries, ripe, red strawberries. "Oh," she cried, "Here are strawberries!" "Yes," said the elves, "And they are all for you. Fill your basket with them."

Elsa filled her basket, thanked the kind little elves, and went back to her home.

After she had gone one elf said, "That was a sweet and lovely maid. Did you see how willingly she shared her bread with us?"

"Yes," answered one of the others, "And how willingly and neatly she swept the snow from our doorstep."

And the third elf said, "Yes, and how sweetly she thanked us, when she said good-bye. Let us each wish some good thing for her."

Three Good Wishes

"I," said the first elf, "Wish that every one may love her."

"I," said the second elf, "wish that she may grow more beautiful every day."

And the third elf said, "My wish is that every time she speaks a gold piece may fall from her lips."

When Elsa reached home, the cross old woman and Lena were still sitting by the fire. Lena got up and snatched the basket of strawberries from her sister. "Where did you get these?" she asked.

As Elsa opened her lips to answer, out fell a piece of shining gold money. The old woman and Lena were astonished. When Elsa finished her story Lena said, "I am going to the elves' house to-morrow."

Lena Visits the Elves

And go she did. She wore a warm cloak and the old woman gave her a big slice of fresh bread and a piece of meat for her journey. When Lena came to the little green house, she walked in without knocking. She seated herself by the fire, and began to eat her bread and meat.

"We pray you, little maid, give us some of your bread and meat," said the elves.

"Indeed, I will not," said the selfish girl. "I want it myself."



FIG. 74

The Little Elves' House

When she had eaten all her bread and meat, one of the elves said, "Little maid, will you sweep our doorstep?"

"Indeed, I will not," answered Lena. "I am not your servant."

"Then there will be no strawberries for you," said the elves.

"I do not care for your strawberries," cried Lena, tossing her head. "But you can give me a gift as you did my sister. Will you do that?"

"Oh, yes," said the elves. "You shall have a gift from us."

"I am going home now," said Lena. And she went.

Three Wishes for Lena

As soon as she had gone the elves began to make their wishes.

Said the first elf, "I wish she may grow uglier looking every day."

Said the second, "I wish that nobody will ever like her."

Then the third elf gave his wish. "Every time she opens her mouth, I wish a toad may hop out."

And their wishes all came true—every one!

Language Training. Telling the wishes of the three elves. Learning to say elves and elf, etc.

Handwork. Making the little house in paper and painting it as in Fig. 74. Modelling strawberries.



FIG. 75. *The Third Elf's Wish*

THE MAGIC POT

Adapted from Grimm's

ONCE upon a time a little girl and her mother lived in a tiny house in a small village. All around the village were high hills, which were covered with beautiful woods. There the children of the village went to pick flowers, and berries, and nuts.

This little girl's father was dead, and her mother went to work every day. She worked for a rich woman, who lived in a big house on one of the hills. But one summer the rich



FIG. 76

The Little Girl Looks for Berries

woman went away, and while she was gone the mother became ill.

The little daughter looked after her poor sick mother, she kept the house neat and clean, and cooked the food. But one day there was no food to cook, and there was no money to buy any.

In the Wood

The little girl said to herself, "I must earn some money. What can I do? I know. I will pick berries. I will sell them and buy food for my dear mother." So she took a little basket

and went to the woods. But there were not many berries to be found. She looked carefully at bush after bush. She found only a few berries here and there.

Now all this time a wee, little old woman was standing near by. The wee, little old woman was dressed in red from head to foot. She wore a bright, red cloak, and a tall, pointed red hat. Tiny high-heeled red shoes were on her tiny feet. This wee little woman was a good fairy, who had come to visit the woods that day.

The child did not see her until the fairy spoke to her. "My child," she said. "Why are you picking berries so very early in the morning? And tell me, why is your little face so sad?"

"I am sad," answered the child, "because my dear mother is ill. I am picking berries to sell, so that I can buy food. We have no money and we have nothing to eat."

From under her long red cloak the fairy took a little pot. It was a little, empty, earthen pot. "Here, my child," said the fairy, "is a gift for you."

The child looked in wonder at the empty pot. Of what use was an empty pot to her? There were empty pots enough in her mother's cupboard.

The fairy spoke again. "This," she said, "is a magic pot. You must not set it on the fire. You must not put anything in it. Set it on the floor and say, 'Little pot, cook.' And it will cook sweet rice-porridge for you. In it there will be rice and milk, sugar, and cinnamon. It will be, oh, so good. And when the little pot is full you must say, 'Little pot, stop,' and it will stop."

The child thanked the good fairy for her gift and ran home.

"Oh, mother dear," she cried, "I met a tiny old woman in the wood, and she gave me this. It is a magic pot, mother."

And she told her mother all that the fairy had told her. Then she set the little pot on the floor. "Speak to it, mother," she cried.

Her mother spoke the magic words, "Little pot, cook!" and that very moment the little

pot began to cook, and the house was filled with the sweet odour of the rice-porridge. The little girl got bowls and spoons and soon she and her mother were eating the nice, sweet rice-porridge.

When the pot was full, the mother said, "Little pot, stop." And the little pot stopped.

Now the child and her mother had good food

And every day the little girl answered, "I will remember, mother."

The Little Girl is Disobedient

But one day she said to herself, "I wish I had some rice-porridge. Oh, how I wish I had



FIG. 77

The Pot from the Little Old Woman

every day. The mother was soon well and strong again. The rich woman came home, and the mother went back to her work in the big house on the hill.

Every day the little girl and her mother had sweet rice-porridge for their breakfast. Then the mother set the little magic pot on a high shelf. And every day she said, "My dear, do not take the little pot down from the shelf. Remember what I say."

some rice-porridge! My mother thinks I would break the little pot, if I took it off the shelf. But, of course, I would not break it." She looked and looked at the little pot.

At last she got up on a chair that was near the shelf. She stood on tip-toe. She reached up and took the little pot down. As she set it on the floor, she said, "There, I knew I would not break it!"

Then she called out, "Little pot, cook." The

little pot cooked and the little girl ate. She ate and ate and ate.

And she quite forgot to tell the little pot to stop. And all at once she saw that the floor was covered with rice-porridge.

She called out in a loud voice, "Do not cook any more." But the little pot kept on cooking,

river of rice-porridge is getting higher and higher; our children will be drowned in it." So they took their children home and shut all the doors.

How frightened the little girl was! She ran to the big house on the hill. "Oh, mother, mother," she cried. "The little pot is cooking

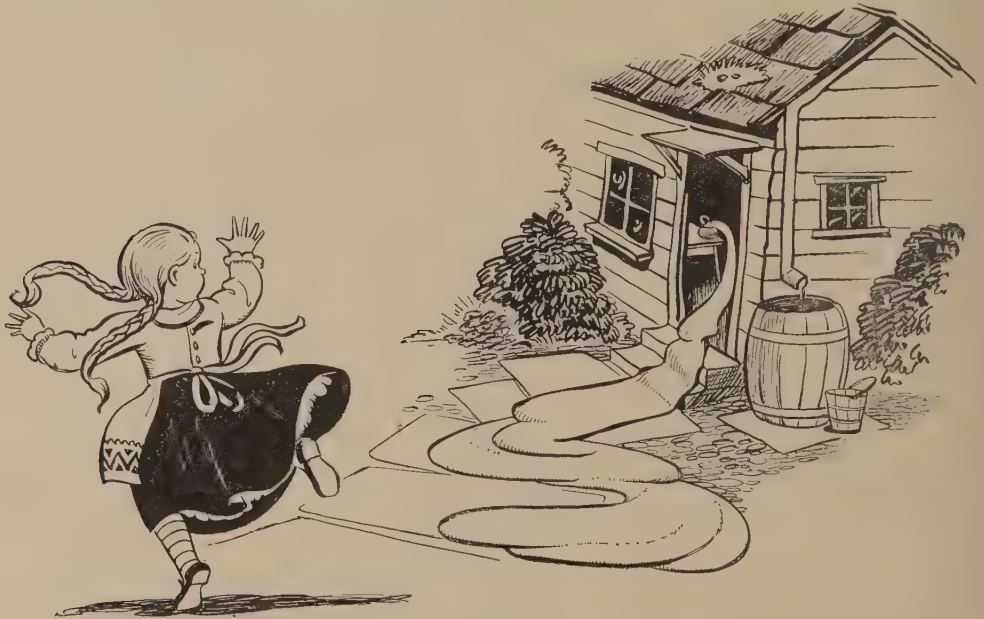


FIG. 78

The River of Rice-Porridge

and the rice-porridge on the floor rose higher and higher.

The little girl called out in a louder voice, "Halt, I tell you. Do not cook any more." The little pot kept on cooking, and the rice-porridge on the floor rose higher and higher.

She had forgotten the right words, and the little pot would not stop. Then the little girl opened the door, and ran out of the house; but the rice-porridge ran out after her.

All the children of the village saw it. They ran to get spoons, and they came back laughing and began to eat the sweet rice-porridge.

But their mothers came. They said, "This

and it will not stop." Her mother called in a soft, clear voice, "Little pot, stop." The little pot heard and it stopped.

But the street and the gardens of the little village were full of rice. The people had to work hard for many days digging it all away.

You may be sure the little girl was very sorry and ashamed. "Dear mother," she said, "I will never, never disobey you again."

Language Training. This is a story little ones will love to act. Learning to say—rice, porridge, etc., correctly.

Handwork. Modelling the little pot and the good fairy, or drawing and painting her. Cutting out her red hat.

TITTY MOUSE AND TATTY MOUSE

An Old English Tale

This is a story that has many variants. It is Grimm's "The Spider and the Flea," which is most appealing in its simplicity. The Norse "The Cock Who Fell into the Brewing Vat," and the Indian "The Death and Burial of Poor Hen" are also the same story in a different form.

TITTY MOUSE and Tatty Mouse both lived in a house. One day, when they were hungry, they both went out into a wheat field.

Titty Mouse brought home an ear of wheat, and Tatty Mouse brought home an ear of wheat.

Then Titty Mouse put her wheat into the pot to boil, and Tatty Mouse put her wheat into the pot to boil. When the wheat was boiled, Titty Mouse took the pot off the fire and her foot slipped. The hot water from the pot splashed on her, and scalded her so badly that she went to bed sick. Tatty sat down and wept.

Then the three-legged stool said, "Tatty why do you weep?"

"Titty's sick," said Tatty, "and so I weep."

"Then," said the stool, "I'll hop," so the stool hopped.

Then a broom in the corner of the room said, "Stool, why do you hop?" "Oh!" said the stool, "Titty's sick, and Tatty weeps, and so I hop."

"Then I'll sweep," said the broom. So the broom began to sweep.

The door saw the broom sweeping and it asked, "Broom, why do you sweep?" "Oh!" said the broom, "Titty's sick, and Tatty weeps, and the stool hops, and so I sweep."

"Then," said the door, "I'll creak." So the door creaked.

the house." So the old bench ran round the house.

Now there was a fine walnut tree growing by



FIG. 79

*An Ear of Wheat**The Bench Runs*

Now there was an old bench outside the house, and when the door creaked, the bench said, "Door, why do you creak?" "Oh!" said the door, "Titty's sick, and Tatty weeps, and the stool hops, and the broom sweeps, and so I creak."

"Then," said the old bench, "I'll run round

the cottage, and the tree said to the bench, "Bench, why do you run round the house?"

"Oh!" said the bench, "Titty's sick, and Tatty weeps, and the stool hops, and the broom sweeps, the door creaks, and so I run round the house."

"Then I'll shed my leaves," said the walnut tree. So the walnut tree shed all its beautiful leaves.

A little bird was perched on one of the boughs of the tree, and when all the leaves fell, the bird said, "Walnut tree, why do you shed your leaves?"

"Oh!" said the tree, "Titty's sick, and Tatty weeps, the stool hops, and the broom sweeps, the door creaks, the old bench runs round the house, and so I shed my leaves."

"Then," said the little bird, "I'll moult all my feathers," so he moulted all his pretty feathers.

The Little Girl Spills the Milk

Now there was a little girl walking below, carrying a jug of milk for her brothers' and sisters' suppers, and when she saw the feathers she said, "Little bird, why do you drop all your feathers?"

"Oh!" said the little bird, "Titty's sick, and Tatty weeps, the stool hops, and the broom sweeps, the door creaks, the old bench runs round the house, the walnut tree sheds its leaves, and so I moult all my feathers."

"Then," said the little girl, "I'll spill the milk." So she dropped the jug and spilled the milk.

Now there was an old man on the top of a ladder mending the roof of a barn, and when he saw the little girl spill the milk he said, "Little girl, what do you mean by spilling the milk? Your brothers and sisters will now have no milk for their suppers."

"Oh!" said the little girl, "Titty's sick, and Tatty weeps, the stool hops, and the broom sweeps, the door creaks, the old bench runs round the house, the walnut tree sheds its leaves, the little bird moults all its feathers, and so I spill the milk."

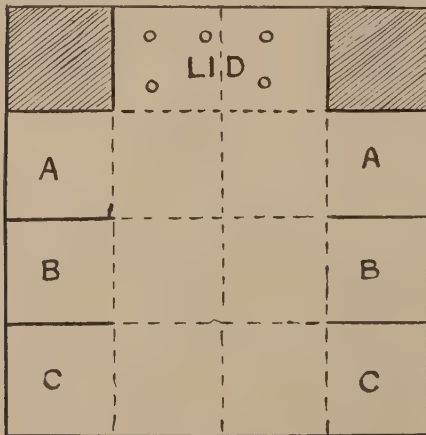
"Then I'll tumble off the ladder," said the old man.

Everything Tumbles Down

So he tumbled off the ladder; then the great walnut tree fell right on the house, the house came down, the old bench was upset, the door fell out and upset the broom, and the broom upset the stool, and poor little Titty Mouse and poor little Tatty Mouse were buried beneath the ruins. And what became of them I have never heard told.

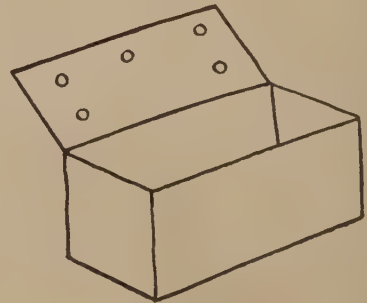
Language Training. Re-telling the story. The repetition of the same sound makes this a musical story for little ones—creak, weep, sweep.

Handwork. Modelling or drawing the ear of wheat (Fig. 79), the stool, the bench, the jug of milk, the ladder, the mice (Fig. 87).



a

FIG. 80



b

How to Make a Box with Holes for Ventilation in the Lid

(a) Paste A and C over B (b) Finished Box

MUNACHAR AND MANACHAR

An Old Celtic Tale

MUNACHAR and Manachar lived a long, long time ago. One day they went out to pick blackberries. But as fast as Munachar picked the blackberries, greedy Manachar ate them, every one.

Munachar said, "I will look for a reed to tie Manachar's hands. He eats my blackberries as fast as he can."

Munachar walked until he came to a reed growing near a stream. "What news do you bring?" said the reed.

"I bring you no news," said Munachar. "I want a reed to tie Manachar's hands. He eats my blackberries as fast as he can."

"You can't have me," said the reed, "until you bring an axe to cut my stem."

Munachar walked on until he came to an axe beside a heap of wood.

"What news do you bring?" said the axe.

"I bring you no news," said Munachar. "I want an axe to cut a reed; I want a reed to tie Manachar's hands; he eats my blackberries as fast as he can."

"You cannot have me," said the axe, "until you fetch a stone to sharpen my edge."

Munachar walked on until he came to a stone near a wall.

He Finds a Stone

"What news do you bring?" asked the stone.

"I bring you no news," said Munachar. "I want a stone to sharpen an axe; an axe to cut a reed; I want a reed to tie Manachar's hands. He eats my blackberries as fast as he can."

"You shall not get me," said the stone, "until you fetch some water to wet me."



FIG. 81

The Cow that gave Munachar milk and ran after the Gingerbread Boy

Munachar walked on until he came to a spring.

"What news do you bring?" asked the spring. "I bring you no news," said Munachar. "I want some water to wet a stone; a stone to sharpen an axe; an axe to cut a reed; I want a reed to tie Manachar's hands. He eats my blackberries as fast as he can."

"You shall not get me," said the spring, "until you drive the cow here to drink my water."

I want a reed to tie Manachar's hands. He eats my blackberries as fast as he can."

"You can't get a wisp of hay from me," said the farmer, "until you bring me water from the brook in a sieve."

Water in a Sieve

So Munachar got a sieve and ran to the brook. He filled the sieve with water and lifted it up. But the water ran through the holes and left it

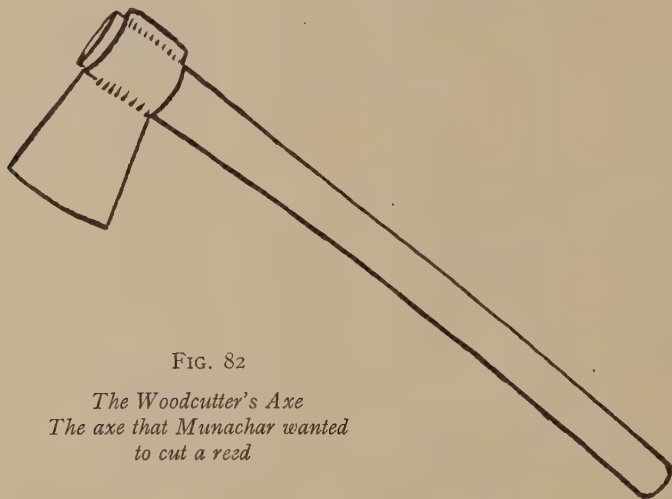


FIG. 82

*The Woodcutter's Axe
The axe that Munachar wanted
to cut a reed*

He Finds a Cow

Munachar walked on until he came to a cow in a barn.

"What news do you bring?" asked the cow. "I bring you no news," said Munachar. "I want a cow to drink some water; water to wet a stone, a stone to sharpen an axe, an axe to cut a reed; I want a reed to tie Manachar's hands. He eats my blackberries as fast as he can."

"You shall not get me," said the cow, "until you bring me a wisp of hay from the farmer."

Munachar walked on until he came to a farmer in a stable.

"What news do you bring?" asked the farmer.

"I bring you no news," said Munachar. "I want a wisp of hay to feed the cow; the cow to drink some water; water to wet a stone; a stone to sharpen an axe; an axe to cut a reed;

empty "Oh, what shall I do?" said Munachar. "The water will not stay in the sieve."

A crow flew over the brook and called out, "Daub! Daub! Daub it with clay!"

"I never thought of that," laughed Munachar. And he took a handful of clay and daubed it all over the holes in the sieve. Then he filled the sieve with water and carried it to the farmer.

The farmer gave a wisp of hay; the hay fed the cow; the cow drank the water; the water wet the stone; the stone sharpened the axe; the axe cut the reed. Away ran Munachar with the reed to tie Manachar's hands. But the greedy Manachar had eaten all the blackberries—and had burst!

Language. Re-telling the story. The repetition gives opportunity for valuable language training.

Handwork. Drawing, painting, or modelling blackberries, an axe (Fig. 82), some reeds, a cow (Fig. 81).

THE STRAW OX

A Russian Fairy Tale

THERE was an old woman and an old man. They were very poor. One day the old woman said to her husband, "Make me a straw ox and cover it with tar." And he asked "What for?"

"Never mind," said she. "Make me a straw ox, and cover it with tar."

"Well, well, well," said the old man. So he made an ox of straw and covered it with tar.

Early the next morning the old woman drove the straw ox into the field and sat down under a tree to spin. While she spun she sang. "Graze away, little ox, graze away, while I spin my flax."

As she spun and sang, she fell fast asleep. Suddenly from out of the dark forest a bear came running.

"Who in the world are you?" he said to the straw ox.

"I am a straw ox all covered with tar."

"Then," said the bear, "give me some of your tar to mend my ragged fur."

"Take some," said the ox.

So the bear seized hold of the ox, and his teeth and claws stuck so fast in the tar that he could not pull them out. Then the straw ox started for home, dragging the bear with him.

When the old woman awoke there was no straw ox, so she went home. There she found the ox with the bear stuck to him. "Come quick," she called to her husband, "the straw ox has brought us a bear." The old man ran out, pulled the bear off the ox, and shut him up in a shed.

The Second Day

The next morning the old woman again drove the straw ox into the field and sat down to spin, singing

Graze away, little ox, while I spin my flax

Graze away, little ox, while I spin my flax.

As she spun and sang she fell asleep. Suddenly from out of the dark forest a grey wolf came

running. "Who in the world are you?" he said to the straw ox.

"I am a straw ox and I'm covered with tar."

"Well," said the wolf, "give me some of your tar to tar my sides, then the dogs can't bite me."



FIG. 83

*The Bear in "The Straw Ox," and
"Snow White and Rose Red"*

"Take some," said the ox.

So the wolf tried to take some tar, but his feet stuck in it and he could not pull them out. Then the straw ox started for home dragging the grey wolf with him.

When the old woman woke up, there was no straw ox to be seen, so she went home. There stood her ox with the grey wolf stuck fast to the tar. So she ran to fetch her husband, and

singing, she fell asleep. Suddenly, out of the dark wood, came a little hare and ran right up against the ox. The little hare was caught in the same way as the other beasts.

"We have now some fine animals," said the old woman to her husband.

"Yes," said the old man, "and all caught with the straw ox I made." Then he began to sharpen his knife outside the barn. The bear



FIG. 84
The Straw Ox

he came and took the wolf and shut him up in the barn.

The Third Day

The next day the old woman again sat down to spin while the straw ox grazed. Again she sang and fell asleep. Out of the dark forest a fox came running. "What sort of a beast are you?" he said to the straw ox. "I am a straw ox, and I'm covered with tar." "Then," said the fox, "give me some tar to rub on my sides." And the fox was just going to take some tar when he stuck fast and couldn't free himself. And the old woman woke up and saw the fox sticking to the ox. So she ran to fetch her husband, and he came and took the fox and put him in the barn.

The Fourth Day

The next day the old woman again sat in the field to spin with the straw ox. Spinning and

peeped out and saw what the man was doing. "Tell me," he said, "why are you sharpening your knife?"

"Your skin will make a fine jacket for myself and a coat for my old woman."

The Animals Ask for their Freedom

"Let me go," pleaded the bear, "and I'll bring you a lot of honey." "Well, mind you do," said the old man, and he let the bear go.

Then he sat down again and began to sharpen his knife. Then the grey wolf asked: "Why are you sharpening your knife?"

"Your skin will make me a warm cap for winter." "Let me go," pleaded the wolf, "and I'll bring you a whole flock of little sheep."

"Well, mind you do," said the old man, and he let the wolf go.

Again he sat down to sharpen his knife, and the fox asked him, "Why are you grinding

your knife?" "Little foxes' fur makes nice collars," said the old man.

"Let me go," pleaded the fox, "and I will bring you some nice hens and geese."

"Very well, see that you do it," said the old man, and he let the fox go.

Then the little hare was left all alone, and he too begged to know why the old man was sharpening his knife. "Little hares' soft fur

No sooner was he asleep, than again came "Knock, knock" at the door.

The old man got out of bed, went to the window, and looked out. There he saw the grey wolf driving a whole flock of sheep into the yard. Close on his heels came the fox driving some fine geese and hens. And last of all came the little hare bringing cabbage and cauliflower.

Then the old man and the old woman were



FIG. 85

*A Spindle for the Story of
"The Straw Ox," etc.*

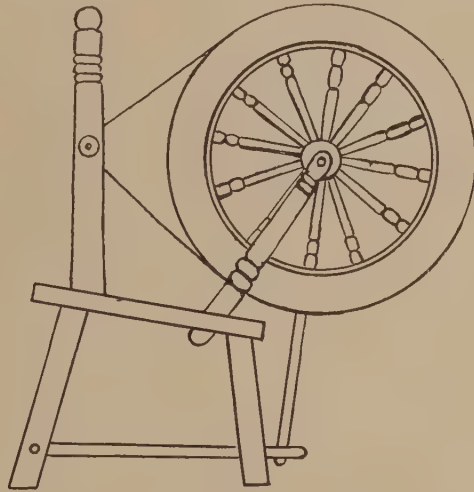


FIG. 86

A Spinning Wheel in "Briar Rose," etc.

makes nice gloves for winter." "Don't take my fur," pleaded the little hare. "Let me go, and I'll bring you all the cabbage and cauliflower you wish."

So the old man let the little hare go, too.

On the Fifth Day

Early the next morning there came "Knock, knock" at the door. The old man got up and opened it.

There stood the bear carrying a whole hive full of honey. He took the honey and went back to bed.

happy. They sold honey, and sheep, and geese, and hens, and became so rich that they never needed anything more for the rest of their lives. And they always spoke kindly of the animals.

But what became of the straw ox? Oh, he stood in the sun until he fell to pieces!

Language and Rhythm. In this story we get the rhythm of spinning. The little actor can pretend to spin with a spindle (Fig. 85) or a spinning wheel (Fig. 86).

Handwork. Making the straw ox (Fig. 84) from raffia and clay or plasticene. Drawing or modelling the fox (Fig. 91), the wolf (Fig. 93), and the bear (Fig. 83).

WELL-KNOWN FAIRY TALES IN BRIEF

THE MOUSE THAT LOST ITS TAIL

Introduction

AN old cat by the fire. Along came a little mouse. The cat bit its tail off. The little mouse's request. "Please give me my great long tail again." The reply. "Not without milk from the cow."

The Journey of the Little Mouse to the Cow

The barn, the locksmith, the coalman, the baker ; because the cat wanted milk, the cow



FIG. 87

The Mouse that Lost its Tail

wanted hay, the barn needed a key to be unlocked, the locksmith wanted coal for his fire, the coalman wanted bread from the baker.

The Return

The baker gave the little mouse bread, and the story repeats itself happily so that the mouse got his great long tail again.

Language. This is a delightful story for little ones in the kindergarten to play, or for the transition to read and play.

Handwork. Modelling a mouse and its tail. Drawing and paper cutting—a cow, a barn, a key, a fire, a bag of coal, a loaf of bread, a cat. (See simple pictures of cat and mouse, Figs. 87 and 88). For the baker and his oven see *A Year's Work*, p. 141.)



FIG. 88

The Cat that took the Mouse's Tail and said "No" to the Hen.

THE LITTLE RED HEN AND THE WHEAT

*A Homely Story**Planting the Wheat*

A LITTLE red hen found a grain of wheat. "Who will help me to plant it?" "I won't," said the rat, "I won't" said the cat, "I won't," said the pig. "Then I'll do it myself," said the little red hen; and she did.

Gathering the Wheat

When the wheat was ripe, the animals refused to help to gather it, so the little red hen did it herself.

Taking it to the Mill

When the wheat was gathered, the animals refused to take it to the mill, so the little red hen did it herself.

Baking the Bread

When the flour was ground, the animals refused to help to make bread, so the little red hen did it herself.

Eating the Bread

When the bread was baked, all the animals

offered to eat it, but the little red hen did it herself.

Language. Acting the story. Telling the story of bread by performing the actions of sowing, reaping, grinding or crushing the grain, making a loaf and baking

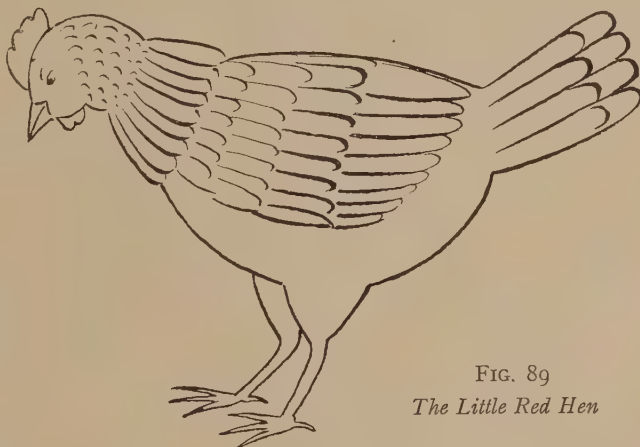


FIG. 89
The Little Red Hen

it. Printing or putting the names of the animals under their pictures.

Handwork. Modelling or cutting out in paper the hen, the rat, the cat, and the pig. Drawing an ear of wheat, making the windmill, and the loaf. See Figs. 79 and 89 for drawings of an ear of wheat and a little hen. The cat and rat or mouse, Fig. 88. Drawings of pigs will be found in the *Section A Year's Work*, p. 168.

LAMBIKIN AND THE FOX, WOLF, AND LION

A Joyful Story

THE hero of the story, a wee, wee Lambikin who frolics about on his little tottery legs.

His Journey to His Granny's House

On his way he met in turn the fox, the wolf, and the lion. When each wanted to eat him, he said—

*To Granny's house I go
Where I shall fatter grow,
Then you can eat me so!*

He Grew Fat at His Granny's

When ready to return, he got his Granny to make him a drumikin from an old skin, in which he could roll himself home unseen.

His Return

When he met the animals again in turn, the following conversation took place—

*Drumikin! Drumikin!
Have you seen Lambikin?*

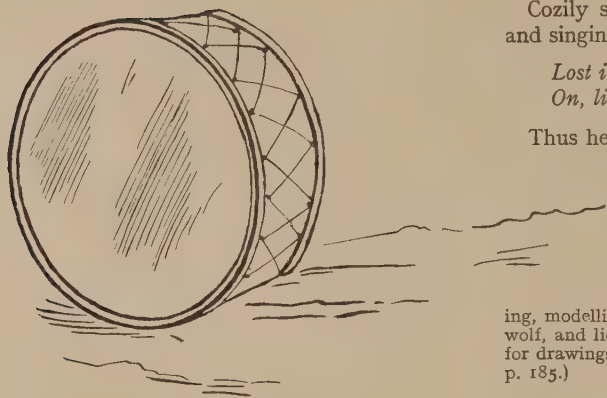


FIG. 90

The Drumikin in "Story of Lambikin"

Cozily settled inside his drumikin, laughing and singing to himself he called out—

*Lost in the forest, and so are you,
On, little Drumikin! Tum-pa, tum-too!*

Thus he arrived safe home.

Language or acting the story. A good story for vowel sounds. The open vowels of "On, little Drumikin! Tum-pā, tum-too!" help to convey the impression of light-hearted gaiety.

Handwork. Making a drum in clay or from a round box or from paper. Drawing, modelling or cutting in paper, Lambikin, the fox, wolf, and lion. (See simple drawings Figs. 91, 93, and for drawings of lambs see Section on *A Year's Work*, p. 185.)



FIG. 91

The Fox in "The Straw Ox" and the Fox that Tried to Eat Lambikin

THE GINGERBREAD BOY

A Story of Action

Introduction. The old man and the old woman in their cottage. The making of the Gingerbread Boy with his chocolate jacket, cinnamon buttons, currant eyes, etc. Put in the oven to bake.

*Run ! run ! as fast as you can !
You can't catch me,
I'm the Gingerbread Man.*

The Marvellous Run of the Gingerbread Boy

He jumped out of the oven and outran the old man and the old woman, a cow, a horse, a man working in a field. When each asked him to stop and be eaten he said—

Conclusion

He is eaten by the wily fox.

Language. Learning to read the rhyme. Acting the story. When children are playing, they can think of more people to run after the Gingerbread Man.

Handwork. Modelling the Gingerbread Boy. Cutting of free silhouette pictures to make a frieze to illustrate the story. See Fig. 81 the cow, and Fig. 91 the fox, pp. 531 and 538.

THE ELVES AND THE SHOEMAKER

A Story that shows the Rhythm of Shoemaking

Introduction. The poor shoemaker and his wife. The poor cottage with a simple bed and table and leather enough for one pair of shoes.

make each of them a little pair of shoes, and I will make each a little shirt, trousers, waistcoat, coat, and a pair of stockings."

Development

1st Night. Old shoemaker cut out shoes. Went to bed. Shoes ready next morning. Sold. Leather bought for two pairs.

2nd Night. Leather cut out for two pairs of shoes. Went to bed. Shoes ready next morning. Sold. Leather brought for four pairs of shoes. This goes on for some time. Shoes made every night.

Christmas Eve

Finished shoes and clothes put on the table. Shoemaker and wife hid and watched. (Climax.) Elves run in and put on clothes.

One Evening Near Christmas

Conversation of shoemaker and his wife. "I should like to sit up to night to see who it is that makes the shoes." They sat up. Little elves ran in, sewed, rapped and tapped, and ran away when the shoes were made.

Conclusion

Happy end. Elves danced and sang—

*Now we're boys so fine and neat,
Why cobble more for others' feet?*

Shoemaker and wife happy and prosperous.

The Day After

Conversation: "These elves made us rich. I should like to do something for them. You

Language Training. This story offers to children of six and seven an opportunity for the fairy tale to unite with a dramatic game. There can be oral re-telling by individual, with the re-telling in rhythms by all the children—the elves making the shoes—rhythms of rapping, sewing, etc., the dance of the elves.

Handwork. Cutting out shoes and boots of all kinds from brown paper. Making the cobbler's poor room. Modelling the elves. (For pictures of a shoemaker, see Section on *A Year's Work*, p. 147.)

LITTLE ONE-EYE, LITTLE TWO-EYES, AND LITTLE THREE-EYES

I. *The Goat Episode*

Introduction. A home scene showing how the mother and sister despised Two-Eyes.

Development. (1) Little Two-Eyes in the field with the goat. The fairy wise woman. The feast obtained by the magic words :

" Little goat bleat, I wish to eat " ;

the feast cleared away by the words :

" Little goat bleat, clear table neat."

(2) One-Eye went with Two-Eyes to the fields with the goat. The lullaby to put One-Eye to sleep. Feast. Return home.

(3) Three-Eyes went with Two-Eyes. Lullaby. Feast.

Return home. But Three-Eyes had found out the secret, and the goat was killed.

II. *The Magic Fruit Tree*

(1) Two-Eyes comforted in the fields by the fairy wise woman.



FIG. 92

The Cottage of Little Two-Eyes, or Snow White and Rose Red, etc.

(2) *The Magic Tree*. Mother and sisters attempt to pick the fruit, but only Two-Eyes can do it.

(3) *The Coming of the Knight*. Second attempt to pick fruit. Little Two-Eyes succeeds.

Conclusion. The happy marriage.

Language. A story suitable for dramatization in the

Transition. Especially suitable for language training, because of the magic words and lullabies. Children can invent their own magic words. "Little goat, if you are able, come and deck my little table."

Handwork. Modelling or paper cutting or drawing—a goat, the magic table with its good things, the magic tree. The knight on horseback. For picture of a goat, see the Section on *A Year's Work*, p. 185. Making a cottage where the sisters lived, Fig. 92.

THE WOLF AND THE SEVEN KIDS

Central Idea: Care of Mother Goat for her Little Ones

Introduction. The old nanny-goat, her seven kids, and their house. Her warning before she goes into the woods to get them some food. "Beware of the wolf, you will know him by his rough voice and black feet. Don't let him in."

Development

1. The wolf knocks at the door. The kids did not open because of his rough voice.

2. The wolf softened his voice with chalk,

and knocked again. The kids did not open because of his black feet.

3. The wolf whitened his paws at the miller's. The kids let him in.

4. He swallowed them all except the seventh, who hid in the clock-case.

5. The return of the mother. The disordered house. The tale of the seventh kid.

6. The mother's plan. The rescue of the kids and death of wolf.



FIG. 93

Also the Wolf that Tried to Eat Lambikin; and the Wolf in "The Straw Ox"

Conclusion

Triumph and joy. The dance of the nanny-goat and her kids around the well.

Handwork. Water-colour or chalk drawing of the

dance of the goat and her kids about the well. Points to put in picture—the sky, the full moon, the hill-top, and the animals dancing in a ring.

Language Training and Rhythm. Composing a simple song and tune of joy on the death of the wolf. Fig. 93 shows a drawing of the wolf.

RUMPEL-STILTS-KIN

A Story about Names

Introduction. The poor miller and his beautiful and clever daughter. His boast to the king that his daughter could spin gold out of straw.



FIG. 94

A Dwarf in "Snow White," etc.

Development

1. The daughter shut up with a great quantity of straw and a spinning wheel by the king—three times.

1st day, helped by the little man, to whom she gave her necklace.

2nd day, helped by the little man, to whom she gave her ring.

3rd day, helped by the little man, but nothing to give. Promised him her first little child if she became queen.

2. The marriage of the miller's daughter and the king. The birth of a little child.

3. The little man came for his reward. The mother's entreaties. Allowed to keep her baby if she can guess his name in three days.

4. The queen sent out messengers to find out names. Her wrong guesses on the first and second days.

5. The messenger's news. A funny little man seen dancing and singing—

*Merrily the feast I'll make, to-day I'll brew,
to-morrow bake ;*

*Merrily I'll dance and sing, for next day
will the Queen's daughter bring ;*

*Little does my lady know, Rumpel-Stilts-Kin
is my name, ho ! ho !*

6. The right guess ; the joy of the queen.

Language Training. Suitable for children of six and seven to act. Many names can be introduced.

Handwork. Making the necklace and ring. Drawing a spinning wheel. See Fig. 86 for spinning wheel. Also Fig. 94 for a little man.

SNOW WHITE AND ROSE RED

A Story of a Happy Home

Introduction. The happy home life of Snow White and Rose Red in their tidy cottage. Their kind mother. The two rose trees before the gate, symbols of the beauty of the children and their goodness. This picture of the happiness of domestic life should be dwelt on.

Development

1. The entrance of the Bear one cold day. The children's natural fear. The beautiful hospitality of the mother who gave the Bear protection and taught the children to overcome their fear. Their games with the Bear. His departure in spring when Snow White thought she saw glittering gold under his coat.

2. The children's adventures in the woods with the wicked Dwarf.

(a) When gathering sticks, they free the Dwarf's beard from a tree trunk.

(b) When fishing, they free his beard from a fishing-line.

(c) They save him from an eagle. Their good-nature contrasted with his rudeness.

3. Their last meeting with the angry Dwarf. The appearance of the Bear who demanded the life of the Dwarf. The Dwarf told the Bear to kill Snow White and Rose Red. The faithful Bear killed the Dwarf, became a handsome Prince, and went home with the sisters.

Conclusion

Snow White married the Prince, and Rose Red his brother, and they all lived happily with their mother in a beautiful palace guarded by two rose trees.

Language Training. A story suitable for dramatization. It falls into distinct episodes.

Handwork. Making the cottage, the garden, and the rose trees (Fig. 92). Modelling a bear or drawing or chalking one, see Fig. 83. Fig. 94 will do for the Dwarf.

GOLD MARY AND PITCH MARY

Central Idea: Do the Thing that is Nearest

Introduction. The widow and her two little girls. One good and hard-working, the other lazy.

old woman's cottage, stayed with her, and helped her, doing each thing she was told.

*Development**The Good Little Girl's Adventure*

1. *The Spindle in the Well.* The good little girl dropped her spindle in the well, jumped in to try to find it.

2. *The beautiful Meadow.* Suddenly she found herself in a beautiful meadow—the sun shone—thousands of flowers, fields of corn, apple trees that asked to be shaken. Baker's oven full of loaves that asked to be taken out. She shook apple trees, took out loaves.

3. *The Old Woman's Cottage.* She came to an

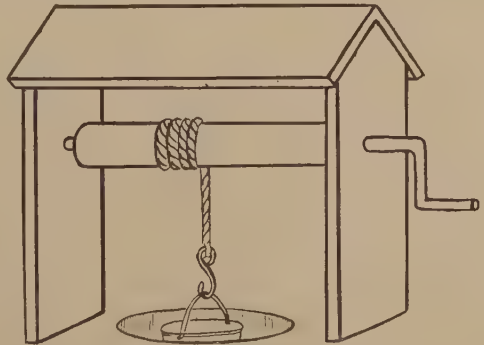


FIG. 95

The Well. Gold Mary and Pitch Mary

4. *The shower of gold.* At last she longed for home. Old woman let her go. Her reward for her work. A shower of gold fell on her as she left the cottage. She found herself at home. Her mother's joy. Called Gold Mary.

The Lazy Little Girl's Adventure

1. The same, but she did not shake the apples down, or take the loaves from the oven, or help the old woman properly.

2. *The Shower of Pitch.* Told to go home. As she left the cottage a shower of pitch fell upon her. When she found herself at home she was so black her mother called her Pitch Mary.

Language Training. Telling story. Learning what a meadow is, etc.

Handwork. Much handwork can be done in connection with this story. Drawing, modelling, and painting apples; modelling well and bucket (see Fig. 95); drawing, or modelling, baker's oven, loaves, and shovel for turning the bread (for drawings of these see the *Section on A Year's Work*, p. 141). Drawing a spindle (see Fig. 85).

SNOW WHITE AND THE DWARFS

A Glimpse of Dwarf Life

Snow White and Her Home

1. The jealous queen. The Magic Mirror.

*Mirror, mirror, on the wall,
Who is fairest of us all?*

2. Snow White lost in the woods.

3. Snow White inside the house of the seven Dwarfs. Children love a description of this tidy little home.

4. Snow White as housekeeper for the Dwarfs. The beauty and cheer she brings to their home.

5. The wicked queen's attempts to kill Snow White by a tight lace, a poisoned comb, a poisoned apple.

6. The arrival of the Prince. The marriage of Snow White.

Language Training. Easily played by little ones. The rhythm of housekeeping can be shown by the actions of the seven little Dwarfs and Snow White.

Handwork. Drawing the magic mirror. Making the house of the little Dwarfs. Modelling the little Dwarfs (Fig. 94).

THE BABES IN THE WOOD

The Story of a Broken Promise

The Promise

THE uncle's promise to his dying brother to take care of the two children. The brother dies in peace.

The Wicked Uncle

He treats the children well for a year and a day. His plot to get their money. He hires two robbers to kill them in the woods.

The Children in the Woods with the Robbers

One robber does not wish to kill the children. The fight between them. The kindest robber wins, and leaves the babes alone in the woods.

The Children Alone in the Woods

They pick flowers and wander about hand in hand. Their food, nuts and blackberries.

Their Sleep and Death in Each Other's Arms

Beneath the oak tree. The robin redbreast and all the birds of the forest cover them with leaves.

The punishment of the wicked uncle.

Language Training. Playing the story. Learning the names of autumn woodland fruits.

Handwork. Making a wood on the sand table. Modelling the nuts and fruits the little ones found. Modelling the birds that were kind to the children.

HANSEL AND GRETEL

*Central Idea : A Brother's Care of his Sister**Introduction*

THE poor wood-cutter and his two children. The stepmother's idea to lose them in the woods because they have not enough food for them.

Development

1. The children lost in the woods. Hansel's care of his little sister.

2. The finding of the gingerbread house ornamented with tarts and cakes, with windows of barley-sugar. The children's delight.

3. The children prisoners of the witch. How they escaped (a) by the wise thought of Hansel, the bone instead of his finger, (b) the quick

action of Gretel, pushing the witch into the oven.

4. Joy of the children at being free. They filled their pockets with precious stones found in the witch's house.

The Return Home

1. How the duck helped them to cross the water.

2. The joy of the father at their return. They live happy ever after on the precious stones brought home by the children.

Language Training. Word building and language exercises based on the story. Acting the story.

Handwork. Modelling the gingerbread house. Making a pointed hat for the witch.

BRIAR ROSE

*The Epic of Infancy**Introduction*

THE king and queen and their palace.

The Feast to Celebrate the Birth of Princess Rose

(a) The good fairies and their gifts.

(b) The unkind fairy and her spell.

The King's Order

That all spinning wheels and spindles in the country shall be broken.

Princess Rose's Birthday

(a) Her visit to the old tower.

(b) She finds the unkind fairy, spinning.

(c) The magic sleep.

The Hedge of Briars that Grows around the Castle

The prince and the old man.

The prince and the opening of the briar hedge, the blossoming of the hedge into roses prepares for the climax—

The prince in the castle—the awakening and the wedding.

Language Training. Dramatizing some of the scenes of the story. Getting from the children their ideas of a king, a queen, a feast, a tower, etc., by asking suitable questions.

Handwork. Paper-cutting—the Sleeping Beauty's Castle. Drawing and making the crowns of the king and queen—a cradle for Princess Rose, etc. (See Fig. 96 for castle.)

Note. This is a Spring story. The earth sleeps through the long, dark Winter months and is awakened at the appointed time by the first kiss of Spring.

THE HOUSE IN THE WOODS

Introduction

THE poor wood-cutter. His hut in the forest. His three little daughters—the eldest lazy, the second careless, the youngest obedient and good.

Development

1. *The eldest daughter's adventure in the woods*

Lost her way carrying her father's dinner—found the house in the woods where lived an

old man, a cock, a hen, and a spotted cow. Begged for shelter for the night ; when given, prepared a meal for herself, but too lazy to feed the animals. Turned out and forced to find her way home in the dark.

2. *The second daughter's adventure in the woods.*

The same—but forgot to feed animals.

3. *Youngest daughter's adventure in the woods.*

The same—but she carefully fed the animals—suddenly—a loud crash—

Climax

The little house in the wood changed to a great castle—all marble, gold and silver, and in place of the old man and his animals stood a prince and his servants.

Conclusion

Prince : " This is your castle, because you were kind to my animals." So the youngest child brought her father and her sisters to the castle, and they all lived happily ever after.

Language Training. Acting the story. The repetition makes it an easy story ; also the rhymes " *Little chicks and spotted cow, shall we keep her here or no ?* "

Handwork. Drawing or making the wood-cutter's hut, the house in the woods, and the castle. Drawing or modelling the wood-cutter's axe (Fig. 82). Fig. 96 shows castle for paper cutting, or modelling.

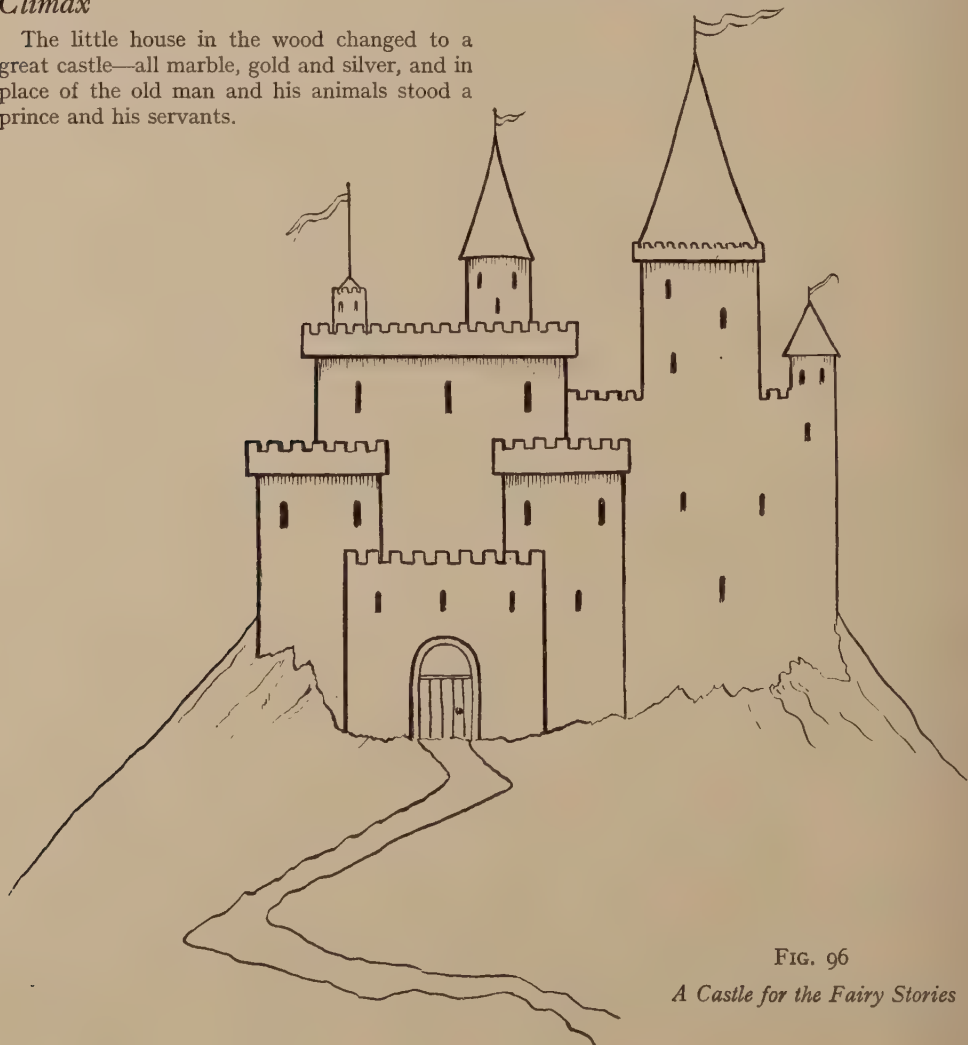


FIG. 96

A Castle for the Fairy Stories

MYTHS

JUNIOR School children who have begun a study of World History will find a particular fascination in the myths that we tell them. It is very interesting to them to discover the different ways in which the ancients tried to account for all the wonders of Nature, and all that they saw happening in the world around them.

Myths, therefore, should not be told till the children are of an age to appreciate some of the things that lie behind the story.

Many myths, like the Story of Pandora, lend themselves admirably to dramatization.

Some preparatory work must be done first, and this can be assigned to various children. Thus some can look in picture books to find anything that will help them to make costumes

correctly. Others can prepare materials for the properties.

For example, if weapons or armour are wanted, a metallic appearance is given to ordinary cardboard when treated with a coating of Brunswick black into which some aluminium powder has been rubbed. Old pieces of hessian, well washed, and then stitched with coloured raffia, make effective tunics.

A special object mentioned in the myth, such as the box Mercury brought to Pandora's home, can form the subject of the handwork lesson, each child attempting to reproduce in miniature their idea of the box. Free choice of material should be allowed for this, so that the results may show work done in paper, cardboard, or clay.

ULYSSES AND HIS DOG

(Adapted)

IN an old, old story we read of Ulysses and his dog, Argus.

Ulysses lived in the beautiful land of Greece. One day he left his home, and his dear wife, Penelope, and their little son, to fight in a great war. He said "good-bye" with tears and turned to go.

The dog Argus wanted to go with his master. He leaped upon Ulysses, followed him out of the court-yard, and ran into the road. Ulysses drove him back again and again. At last a servant took Argus into the palace and shut the door.

Years went by. The war was ended but Ulysses did not return. A hundred men, called nobles, had come to live in the palace. They acted as if they owned it, and all the land around it. And each and every one of these nobles wanted to marry the beautiful Penelope.

Every day they said to her, "Ulysses will never return. He is dead." But every day Penelope made answer, "Ulysses is not dead.

He will return." And, after many wanderings on land and on sea, Ulysses *did* return.

Ulysses Returns

One day he came back, but no one knew him. He was dressed in rags. He carried a staff upon which he leaned. He looked like a poor old beggar. The nobles did not know him. Even his wife did not know him.

Argus had grown old and feeble. He could not run about any more, but lay all day long in the sunny court-yard. When Ulysses came into the court-yard, one of the nobles spoke to him. He said, "Old man, what are you doing here?"

Ulysses answered, "May I have a little food and a place to rest, for I am hungry and weary?" The old dog knew that voice. He looked at Ulysses and knew his master. He could not rise to greet him, but his dim

old eyes shone, and he wagged his tail in greeting.

And, the old story says, Ulysses saw his old friend's greeting and tears filled his eyes.

Language Training. Making sentences about the dog Argus—*ex.* "He was a faithful dog." Why?

Handwork. Modelling a dog in clay. Colouring and cutting out a drawing of a dog.

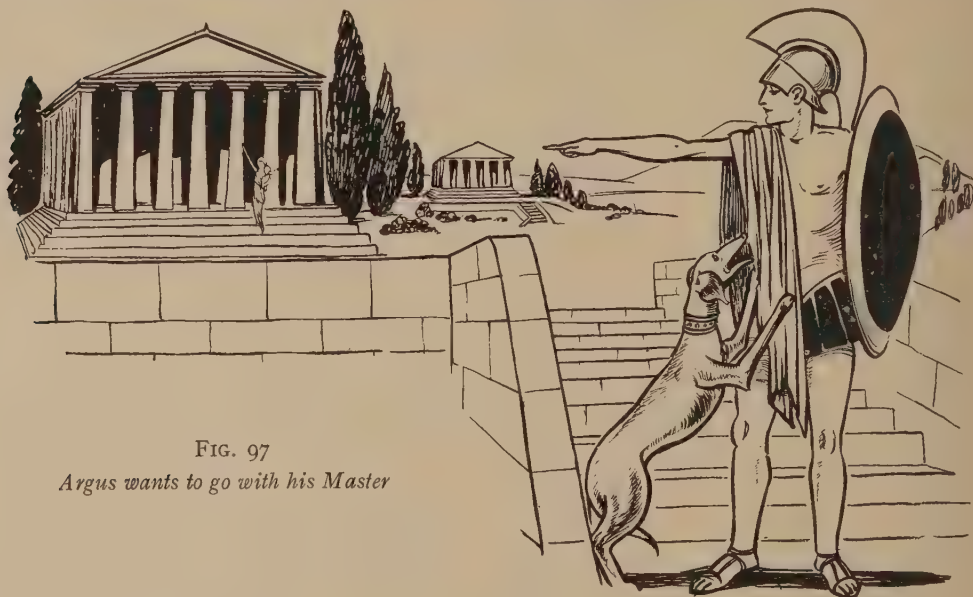


FIG. 97

Argus wants to go with his Master



FIG. 98

Ulysses Returns Home in Rags

THE STORY OF PANDORA

IN those by-gone times when men thought that many gods ruled the earth, sky, and water, one day the god Jupiter sent for his messenger, Mercury, to take a gift to two young gods.

First it was to be offered to the elder brother, Prometheus ; if he refused it, then Mercury was to offer it to Epimetheus, the younger brother.

When Mercury arrived, Prometheus gazed in amazement at the beautiful young maiden, Pandora, who had been sent as the gift by Jupiter. Never before had he seen anyone so charming, but as he looked, he decided to refuse to accept her, for he knew that, having at one time offended Jupiter, he could never expect to receive a good gift from him.

But when Epimetheus saw the lovely Pandora he said, "Surely one so beautiful, so gentle, could bring nothing but good with her. Since

you refuse her, I will take her as my dear companion."

"Alas ! brother, do not accept a gift from the gods," cried Prometheus. "I am certain that evil will come if you do."

Epimetheus would not listen to his brother's warnings, and indeed, it seemed as if he had spoken foolishly, for each passing day brought greater happiness to Epimetheus and Pandora. When the sun was too hot they wandered into the cool, shady forest ; when they were hungry or thirsty they gathered the luscious fruit that grew close at hand. So time passed for them in joy and content.

Mercury Comes Again

One day, as they were merrily dancing on the grass near their home, they saw a traveller



FIG. 99

Epimetheus takes Pandora as his Dear Companion



FIG. 100

She Quickly Lifted the Lid to Look

coming towards them carrying a large, heavy box on his shoulders. His step was so slow, his clothes so dusty, that at first they did not recognize him as Mercury, the swift messenger.

"Why do you think he is carrying such a huge box?" Pandora whispered to Epimetheus. "Ask him to rest; then, perhaps, we shall discover what has brought him here." Mercury, however, declared he could not stop to rest, but he begged to be allowed to leave his heavy box in their home, saying that he was too tired to carry it any further that day, and that he would come for it some day soon.

Delighted to be able to help Mercury, they told him that with them the box would be safe.

Mercury thanked them gratefully, placed the box in a corner of the room, and bidding them farewell, he was soon out of sight.

Pandora's Curiosity

From that moment Pandora was filled with curiosity about the box. "If only I might take one little peep inside, I would be content," she said to Epimetheus; but he answered, "Pandora, Pandora! How can you speak like that? The box is not yours, or mine, and we have no right to touch it. Come now, dearest Pandora, let us go back again to our dance in the fresh air."

Pandora's only answer was a frown and a toss of the head; then, turning her back on Epimetheus, she kept her face from his gaze, and refused to go with him. Feeling vexed and hurt, Epimetheus left her and went out alone.

As soon as he was gone, Pandora very slowly walked towards the box until at last she was so close to it that she could see every little piece of carving in the glossy wood. As she stooped over it, she noticed on the lid a beautifully carved head with lips that seemed to move and smile at her.

Round the box was a golden cord, knotted at the top in such a fashion that it looked impossible to unfasten it. Now Pandora had very skilful fingers; she was proud of being able to undo knots that others gave up attempting, and her fingers began to tingle with excitement.

She longed to see if she could be successful with this one also.

"If I do succeed it does not mean that I have to open the box," she said to herself. "I can keep the lid closed even if the knots become unfastened."

Her fingers soon were busy with the cord; again and again she tried, but all in vain. She heard Epimetheus laughing and talking with their friends; they called to her to come and join them in their dance, and although at first she paid no attention to what they said, at last she decided to leave the knotted cord.

The Voices in the Box

At that moment the knots were suddenly disentangled, and the golden cord fell to the ground. As it did so, Pandora heard a faint sound of whispering. It seemed to come from the box, and every moment it grew clearer, until she was certain she heard these words, "Pandora, Pandora, lift the lid and set us free! Pandora, we beg you to set us free!"

Very amazed, Pandora stood looking at the box.

She longed to open it, but she remembered she had been told not to do so. Then she heard footsteps and knew that Epimetheus must be coming into the house. If she was going to see what was in the box, she must take a little peep at once.

So quickly she lifted the lid to look. Immediately there was a noise of buzzing wings, the room grew dark, and cries of pain came from Pandora and Epimetheus, who had just entered the room.

Evil Comes into the World

Jupiter, in a fit of spite, had filled the box with all the pains and unhappiness and diseases and crimes that he could find. They looked like large insects with big fluttering wings, and as they swarmed out of the box they began to sting and bite. Out of the window they flew, out into the world, giving pain and misery to everyone they met.

Until that moment no one had ever felt pain, or anger, or any kind of trouble, but as

soon as the stinging creatures began their evil work, even Pandora and Epimetheus began to quarrel.

Then above the sound of their angry voices could be heard a very sweet little voice : " Open the box and let me out ! Please let me out that I may help you ! " Again they heard the pleading cry, and at a sign from Epimetheus, Pandora once more lifted the lid which a few minutes before she had dropped in such a hurry. This time there flew out the sweetest, dearest little creature called Hope. At the sight of her, Pandora and Epimetheus kissed each other and forgot their quarrel.

Hope Does Her Work

Once more the room grew light ; the cries of pain from those outside the house ceased as Hope flew hither and thither putting her healing touch on all who had been stung by the evil troubles from the box. With them Hope had been imprisoned, having been put in the box by Jupiter, who, feeling sorry he had filled it with evil, at the last moment had thrust in one of the best gifts that mankind could receive—Hope, that never fails to bring comfort and joy.

Language Training. Acting the story.

Handwork. Making the box (Fig. 80) and decorating it.



THE BELL OF ATRI

Adapted from Longfellow

ATRI is a little town on a hill in the beautiful land of Italy. A long time ago Atri had a king named John. King John loved his people, and did many things to make them happy. So the people loved him too, and called him Good King John.

market place and stopped at the great bell. His trumpeters blew a loud blast upon their trumpets, and all the people stood in silence to hear what the king would say.

"I have hung this bell here," said the king, "so that, if anyone in Atri is wronged, he can



FIG. 101

The King Rode through the Town

One day the king had a big bell hung in the market place of the little town. The people all wondered what the bell could be for, but no one knew. They wondered still more, when they saw a long rope hanging from the bell. "Ah," they said, "that rope is so long, and hangs so low, that even a little child can reach it."

The King Speaks

The king rode through the town with banners flying and trumpets blowing. He came to the

come here and ring the bell. Whenever the judge hears the bell, he will come to the market place. He will hear what the wronged one has to say, and he will make the wrong right."

When the king finished speaking, the people shouted, "Long live our Good King John."

The bell hung for many years in the market place. Many were the times it was rung, and many were the wrongs that were made right. At last the bell rope became worn and short, so one day a man broke off a long piece of a vine and fastened it to the rope. "This," said he, "will do, until we can get a new rope."

The Knight of Atri

Now in the little town of Atri, at that time, there lived a knight. This knight had been a brave soldier and hunter. But as he grew old, he cared no more for fighting or hunting. He cared only for gold. He sold all his horses but one. That horse had carried the knight through many a fierce battle and to many a hunt.

The knight had loved his faithful old horse

bit of vine, to which some leaves still clung. Ah, here was something to eat !

He Rings the Bell

He tugged and bit at leaf and stem, and out rang the bell. "Someone has done me wrong. Someone has done me wrong," it rang again and again.

It woke the judge from his noon-day sleep, and he hurried to the market place. It woke

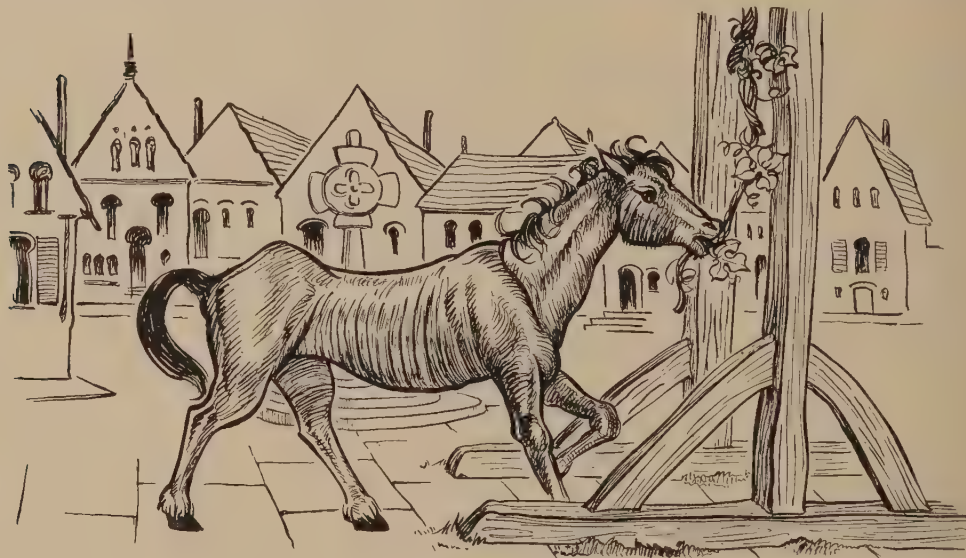


FIG. 102

The Old Horse rang the Bell

well. But as his love for money grew stronger and stronger, his love for his faithful old friend seemed to grow less and less. One day he said, "I am tired of feeding this lazy old beast. Let him go out and find his food along the roadside."

So the poor old horse was turned out to find food for himself. He wandered about the streets of the little town. But there was very little for a poor, hungry horse to eat.

It was noon one summer day, and all the people of Atri were at home taking their noon-day rest. The poor, hungry old horse came to where the great bell hung. He saw the long

the people and they came hurrying. And all the time the bell rang out, "Someone has done me wrong, Someone has done me wrong."

"Why, it is only an old horse!" cried the people.

Some of them laughed, but the judge called out, "Whose horse is this? Let the owner be brought here." The knight was sent for and he came.

"Is this your horse?" asked the judge.

"Yes," answered the knight. "He is a lazy old fellow. He is of no use to me, so I have turned him out to find his own food."

"He was your faithful servant and friend for long years," said the judge. "He carried you safely through many dangers. Now that he is old, it is a shame that you should treat him so badly." And all the people nodded their heads and said, "It is a shame."

The Knight is Ashamed

"Now," said the judge, "This is what you must do. You must give this poor old servant and friend a good stall in your stable. And give him food and water as long as he lives."

The knight bowed his head in shame. But he led the old horse home and was kind to him for the rest of his life.

When Good King John heard the story, he was well pleased. "My bell does even better than I planned," said he, "for it speaks for poor, dumb creatures who cannot speak for themselves."

Language Training. Imitating the sound of the bell. "Someone has done me wrong." Getting the sounds correctly. Acting the story.

Handwork. Putting up the great bell as in Fig. 103. Using a box with the bottom out for the stand—cane and cardboard for the bell, or a toy bell can be hung up. (See p. 214, Fig. 64.)

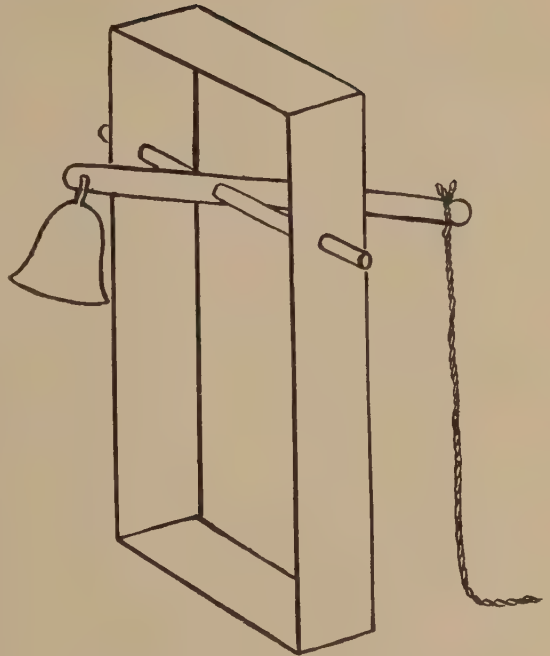


FIG. 103

A Belfry made from Cane and Cardboard

THE BOY WHO FLEW

A Greek Myth

LONG, long ago, there lived a man whose name was Daedalus. And Daedalus had a son, whose name was Icarus.

Daedalus did something which made his king angry. So the king shut poor Daedalus up in a high tower on an island. Now Daedalus was very clever, and he soon found a way to escape from

longwings of a bird. When one pair of huge wings were finished, he fastened them on his back.

He found that he could really fly. How glad he was! After a short flight, he came down safely and set to work to make wings for his son.

Icarus helped his father. He held the feathers. He helped to tie them in place. He made the



FIG. 104

Daedalus puts on his Wings

the tower. But he could not escape from the island, because the king had it guarded both day and night.

Many birds made their home upon the island, and as Daedalus watched them flying to and fro, a plan came into his mind. "The king rules the land and the sea," he said to himself, "but he does not rule the air."

So Daedalus set to work to make wings for himself and for Icarus, who was with him on the island.

Daedalus Makes Wings

He fastened feathers together with stout thread and with wax, and shaped them like the

wax soft with his fingers. At last the work was done. The wings were fitted on, and the fliers were ready to be off.

Then Daedalus kissed Icarus, and said, "My son, I warn you not to fly too high nor too low. If you fly too low, the ocean's spray will wet your wings. If you fly too high the sun's warm rays will melt the wax. Keep close to me and all will be well."

Icarus answered, "I will keep close to you, father."

Away They Flew

They spread their wings; they rose in the air; and away they flew. As they flew over the



FIG. 105

Icarus fell down into the Sea

island, a farmer stopped his work to gaze at the strange sight. A shepherd, who was minding his flock upon a grassy hillside, looked up in wonder. "It is a strange thing," they said, "What does it mean?" And they were afraid.

On went the fliers over the land and over the sea. All went well with them, until Icarus forgot his promise. He flew high into the air. Higher and higher he flew.

The sun's warm rays beat upon his wings. The wax melted. The feathers fluttered down-

ward. And down, down, fell poor Icarus, down into the sea.

And for many a year after that, when someone would say, "Oh, I wish I could fly, I am going to make wings for myself," someone else would be sure to say, "Remember Icarus."

Language Training. Children play the parts of Daedalus and his son talking together. Practise any new words.

Handwork. Cutting out paper wings (*see* p. 373). Drawing and painting feathers, or chalking them.



FIG. 106

The East Wind Blows Away the Shadows of Night

RED INDIAN MYTHS

AMONG the wealth of myths that can be told to boys and girls, those connected with Red Indians always have a particular fascination. Not only should a series from the Story of Hiawatha be included in the list, but also those stories that form the introduction to the life of that mighty warrior. These myths children of seven and eight years old will enjoy.

They begin with an account of how Mud-

jekeewis, who later became Hiawatha's father, came to be honoured by all the warriors, and only he was made supreme over all the winds. In his *Song of Hiawatha*, Longfellow tells us that Mudjekeewis kept the power of the West Wind for himself, and that he gave the North, South, and East Winds, respectively, to his three sons.

The following myths give character and personality to these winds, and this is what the children so much enjoy.

THE STORY OF THE EAST WIND

OF Mudjekeewis's three sons, Wabun was the youngest and most beautiful. Every morning very early he would rouse himself from his slumbers, and begin gently to blow away the dark shadows of the night.

Sending his silver arrows before him, he chased away all the gloom until the silvery gleam of his weapons was reflected in the hills and valleys.

The flush on his cheeks made soft reflections in the sky. From their sleep the people in the villages and the animals in the forest were awakened by the charm of his voice, as his songs floated down to them.

The birds were so happy each day when Wabun appeared, that they sang their gayest and most cheerful songs to him. The flowers,



FIG. 107

Wabun Looks for the Beautiful Maiden each Morning

too, unfolded their petals, making a glowing carpet of colour in the meadows to welcome him. The air was full of the sweetness of their scent. The trees in the forest, the rushing waters of the rivers, added their songs to the earth's greeting to Wabun.

Dawn was beautiful with song, colour, and scent; yet in spite of all this, Wabun's heart was sad. He was so lonely, and nothing that earth could do seemed to remove that loneliness.

But one morning, soon after he had risen, while everything on earth was still asleep and the early morning mists still lingered, Wabun saw something that made him look, and look again. There, in a meadow, he saw a beautiful maiden walking alone, gathering flowers and rushes by the river.

Next morning Wabun looked again for the maiden, and found her once more in the meadow. Each morning after that, his first thought was of the beautiful maiden, and every time he saw her he felt less sad and unhappy. To his great

delight, one day she looked at him with her sweet blue eyes. Then he knew that just as he had looked for her each day, so she, too, had looked for him.

Never before had Wabun felt so happy. He sang his most charming songs to her; he bathed her in smiles of sunshine; he told her of his loneliness; until at last she promised to leave the meadow and live with him. As he gently drew her to him he changed her into a beautiful star.

And if you look at the sky early in the morning, you will see her there, so clear, so bright, so lovely. "Ah! there is the morning star," people say as they look at her, but when we see that shining star we will think of Wabun, the East Wind, and the beautiful maiden he saw walking in the meadow by the river.

Language Training. Telling what the East Wind did in the morning.

Handwork. Drawing or cutting out a star as in Fig. 108.

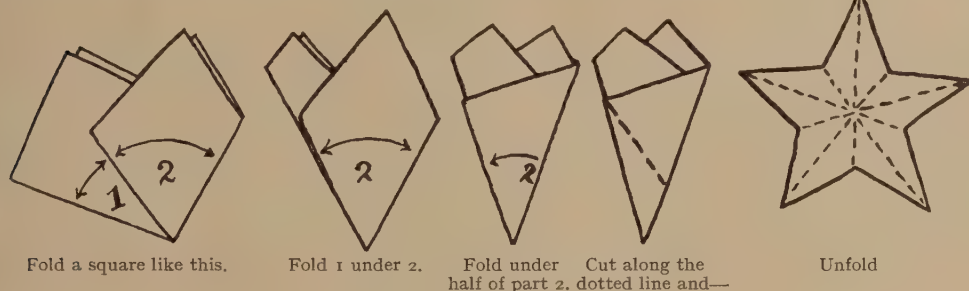


FIG. 108

Cutting Out the Morning Star

THE STORY OF THE NORTH WIND

WHEN Mudjekeewis shared the winds between his sons, he gave the wild, cruel North Wind to his fiercest and strongest son, Kabibonokka. Then Kabibonokka decided to live among the icebergs in the far North.

So, in that desolate land, among the ice and drifts of snow, he made his home. How terribly cold it was there! No animal wanted to go near his dwelling, although sometimes, when the rabbits had put on their winter coats of white fur, they would wander about in his kingdom.

In the autumn it was Kabibonokka who turned the leaves on the trees scarlet and gold and russet-brown. It was his hand that gave the brilliant, glowing colours to so many of the berries. It was he who sent the snowflakes whirling and twisting from the sky, yet falling so lightly to the ground that they made no sound.

It was his breath that froze the streams and

till there seemed to be no life left in all that bitterly cold land.

Imagine Kabibonokka's surprise and indignation when, thinking he alone was the only living creature there, he came upon a diver, named Shingebis, who was fishing among the reeds and rushes. By his side lay the strings of fish he had caught.



FIG. 109

When the North Wind brings Snowflakes

ponds and rivers, so that the ice was like a band of iron, imprisoning all the dancing waters.

As soon as the earth showed the first signs of Kabibonokka's work, the curlews, seagulls and other birds that love the water, spread their big wings and flew away to warmer lands because they hated the cold cruelty of the North Wind.

It happened one day that Kabibonokka decided to leave his home in the snowdrifts and travel towards the south. He came rushing out, his hair, covered with snowflakes, streaming behind him. Rushing onward, howling as he went, he froze everything with his icy breath

Fiercely Kabibonokka shouted, "Who is this that dares to stay in my land after everyone else has gone away to the south? Who is this, I say? I will chase him to his wigwam, to his home, and there I will punish him by putting out his smouldering fire."

That night Kabibonokka came to the wigwam of Shingebis. First he piled up great snowdrifts all round it; then he roared and shouted down the opening at the top out of which came the smoke from the fire inside. After that he blew upon the strong poles that supported the wigwam till they trembled and shook, as did also



FIG. 110

The North Wind Roared and Shouted Down the Opening at the Top

the curtain of leather that formed the doorway of the wigwam.

Inside, cosy and snug, Shingebis only laughed at Kabibonokka's anger. There was no need to



FIG. III

Kabibonokka and Shingebis Wrestle

be frightened or alarmed. He had a good supply of food, and better still, he had four immense logs of wood for his fire. So he sat comfortably by his fire and laughed at the raging storm made by Kabibonokka outside.

The sound of his laughter came through the

smoke flue, and through the cracks of the doorway, till Kabibonokka could bear it no longer, and tearing aside the curtain at the entrance, he entered the wigwam. Shingebis felt at once the rush of icy air into his warm home, but he took no notice of his uninvited guest. Instead he went on laughing and singing, and turning the great burning log, so that fiery sparks crackled and flew upwards from it.

As the wigwam grew hotter and hotter, the ice and snow on Kabibonokka's hair and clothing began to melt and make great pools of water on the floor. His strength seemed to be failing him, and the laughter and song that filled his ears made him more and more furious, until he could stand it no longer. He rushed from the wigwam, stamped on the snowdrifts and the ice in his fierce anger, making everything colder and the ice thicker than before.

Then, turning towards the home of Shingebis, he challenged him to come out and wrestle, to prove which of them was the stronger. Knowing that the heat of his fire had weakened the strength of his enemy, Shingebis readily accepted the challenge. All that night the great wrestling match lasted, until at last the warmth that seemed to come from Shingebis gradually weakened the strength of Kabibonokka.

As he was on the point of falling, he managed to stagger to his feet knowing that he was beaten.

Each year we see the same thing happen. When spring-time comes, the sun's warm rays take the biting cold from the winds of winter. Snow disappears, ice melts, and the balmy breath of spring softens the earth. Fierce Kabibonokka is defeated and driven back once more to his home in the icebergs and snowdrifts of the far North.

Language Training. Telling the work of the North Wind. Telling of the fight between the North Wind and Shingebis. Learning to say new words.

Handwork. Making the wigwam of Shingebis. Making the icebergs in the home of the North Wind, from clay, or cutting them from white paper.

THE STORY OF THE SOUTH WIND

SHAWONDASEE was the laziest and fattest of the three sons of Mudjekeewis. It would have been useless to give him the fierce North Wind, so he became lord of the South Wind. He was so fat and lazy that he spent all his time in the warm countries of the south, peacefully smoking his pipe and doing the easiest work that he could find.

He would call the birds when he thought it was time for them to fly northwards again; robins, swallows, wild geese, and others he sent away from the drowsy heat of his southern home. His fingers touched the fruits, until they grew luscious and ripe; his hands smoothed the rugged mountain-sides until they were clothed in soft green; the smoke from his pipe made a

haze, as of heat, over the distant country-side till everything seemed to be in the hush of sleep.

Such a peaceful, easy life ought to have brought happiness to Shawondasee, but in spite of all the pleasant things around him he was not happy. His laziness prevented him from possessing the one thing he most desired and wished to own.

One day he was gazing towards the North country when he saw a graceful maiden standing in the grass of the wide stretching meadows. He noticed how tall and slender she was, standing there all alone. Her clothes were bright green, and her hair as golden as the sunshine.

Her beauty gave Shawondasee a thrill of pleasure and delight, and when the next day



FIG. 112

The South Wind Calls the Birds

came he looked again at the prairie stretching towards the North, to see if the beautiful maiden had come once more. And he was not disappointed! She was there, so graceful, so slender.

Day after day the same thing happened; Shawondasee looked with longing at the maiden, but he was much too lazy and fat to take the trouble to get up and talk with her.

Foolish, easy-going Shawondasee to sit and gaze and sigh instead of making an effort to win the long-wished-for prize!

Then, one morning, an alarming thing happened. Shawondasee as usual turned to look and sigh for the maiden he wanted as his companion, but instead of the golden tresses of hair he had been accustomed to admire, he saw they had all turned white! If they had been covered with snowflakes they could not have been whiter.

At once a cry of sorrow broke from the lips of Shawondasee, which soon became a cry of anger when he realized that his brother Kabi-bonokka was to blame for what had happened.

"Oh, my brother from the icy North, what have you done to me?" he cried. "You have stolen the maiden from me; you have made her

like yourself, because you want her to go to your home. Cruel, unkind brother!"

The sighs of Shawondasee filled the air; they moved over the prairie like the sighing South Wind until the air seemed full of mysterious snowflakes. They were blown in every direction, for they were as light as thistle-down. When Shawondasee turned to look at his beautiful maiden she had vanished, not a trace of her was to be seen.

As soon as the warm south winds of summer come, the flowers lift their bright faces to the sun. Amongst them we see the dandelion in her garments of green, with her golden head set steadily on her slender stalk.

Watch her day by day as Shawondasee watched his maiden, and in time dandelion's golden head will change to one of snowflakes. These are soon sent flying into the air by the puffing breaths of little children. Then we think of fat, lazy Shawondasee who lost for ever his beautiful maiden.

Language Training. Telling what the South Wind does. Telling about the maiden the South Wind loves. Practising difficult words, i.e. prairie, etc.

Handwork. Drawing and painting the dandelion. (See p. 225.)



FIG. 113

When the South Wind Blows



HIAWATHA'S BOYHOOD

Adapted from Longfellow

LONG ago there was a little Indian boy, whose name was Hiawatha. He lived with his grandmother. Their home was a wigwam.

The wigwam stood on the shore of a beautiful lake, and the Indians called this lake the Big-Sea-Water. Behind the wigwam was a great dark forest. Many tall pine trees grew in the forest. And among the tall pines were fir and cedar and birch trees.

Hiawatha played on the shore of the Big-Sea-Water. He found pretty little shells there, and many pretty stones. Some of these stones were red, some were blue, and some were white.

Sometimes Hiawatha played in the forest. He saw the bluebirds and the robins, and he watched them build their nests. He heard them sing their sweet songs. He talked to them, but the birds were not afraid of Hiawatha. They knew he was their friend.

Hiawatha's Brothers

Hiawatha knew also the beasts who lived in the forest. He watched the merry little squirrels, he knew where they lived; and he knew where they hid their nuts and acorns.



FIG. 114

Playing on the Shore of Big-Sea-Water

He knew, too, where the little brown rabbits had their homes. They were timid little things, but they were not afraid of Hiawatha.



FIG. 115

*Hiawatha Watched the Beavers Building
their Houses*

Hiawatha saw the beavers build their houses of sticks and mud. He saw the deer that ran so swiftly in the forest.

He knew all the beasts whose homes were in the great dark forest, and he said, "They are Hiawatha's brothers."

On summer evenings Hiawatha and his grandmother sat at the door of the wigwam. Here they heard the gentle lapping of the

waves upon the shore. They heard the soft sound of the wind in the pine trees. The waves and the wind made sweet music for them.

One night they were watching the moon rise from the water. It was big and round and bright. Hiawatha saw the same dark spots that you have seen many, many times, on the moon's bright face. "Grandmother," he said, "What are those dark spots on the moon?"

His grandmother answered, "Once an Indian was very angry. He was angry with his grandmother. He threw her up into the sky. Right up against the moon he threw her. 'Tis her body that you see there."

Hiawatha looked up into his grandmother's face, and he saw her eyes twinkle. "Oh, grandmother," he cried, "you are joking!"

"Do you think that was a joke?" said his grandmother. But she laughed, and Hiawatha laughed too.

Hiawatha's Song

Hiawatha's grandmother taught him a little song. She called it the children's song. When the tiny lights of the fire flies twinkled in the darkness, Hiawatha sang the children's song.

*"Wah-wah-taysee, little fire-fly,
Little, dancing, white-fire insect,
Light me with your little candle,
Ere upon my bed I lay me,
Ere in sleep I close my eyelids."*



FIG. 116

The Canoe which Hiawatha Built

Hiawatha Builds His Canoe

Little Hiawatha grew to be a fine, strong man. One day he said, "I must build a canoe for myself. I shall go to my friends, the trees of

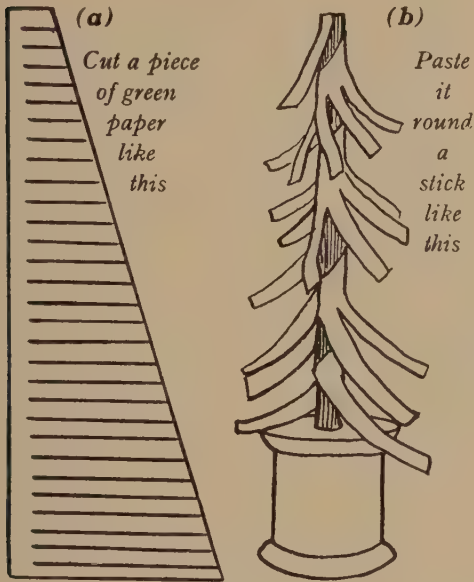


FIG. 117

Making a Pine Tree

Stand the Stick in an Empty Cotton Reel

the forest. They will help me." So Hiawatha went into the forest.

He went first to a tall and splendid birch tree. He said,

*"Give me of your bark, O Birch-Tree,
I a light canoe will build me,
That shall float upon the river,
Like a yellow water-lily!
Like a yellow leaf in Autumn."*

And the birch tree answered, "Take my bark, O Hiawatha!"

Hiawatha went next to a cedar tree. He said, "Give me of your boughs, O Cedar. I would have them to make a firm, strong frame for my canoe."

And the cedar answered, "Take my boughs, O Hiawatha!"

Hiawatha went to a larch tree. To it he said, "Give me of your strong, tough roots, O

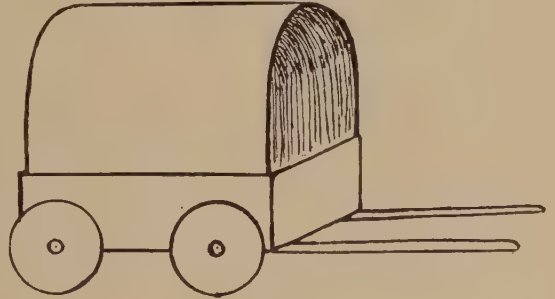


FIG. 118

Wagon made from a Match Box, with Paper Cover and Cardboard Wheels

Larch-Tree, that I may bind my canoe together." And the larch tree answered, "Take them all, O Hiawatha!"

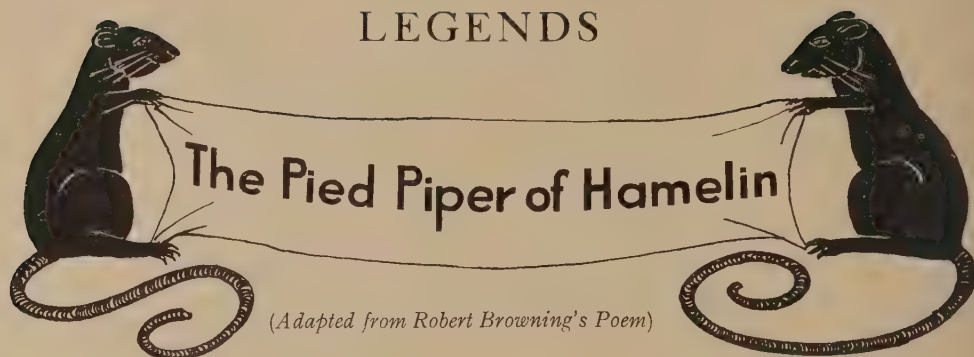
And so his friends, the trees, helped Hiawatha. He took their gifts and built his canoe. It was strong and light and beautiful.

*"And it floated on the river
Like a yellow leaf in Autumn,
Like a yellow water-lily."*

Language Training. Learning and saying the little poems in the story. Playing the part of Hiawatha.

Handwork. Making a wigwam. Modelling the lake on the sand-table. Making pine trees, as in Fig. 117, a and b. Making a canoe of paper or plasticine.

LEGENDS



THE people who lived in Hamelin ought to have been very happy, for it was a beautiful town. If you searched for miles and miles, you could not have found one that was more charming. On the south side the river Weser flowed deep and wide, while on the west there rose a high hill, whose summit seemed almost to reach to the sky.

In spite of the good houses, fine streets, and lovely scenery, you would have found everyone

for the whole town was plagued with rats! Yes, rats! No place was free from them; there were rats wherever you went, there was a rat hidden in whatever you touched. They even got into the babies' cradles and worried the poor little darlings as they lay sleeping. They were in the larders and store cupboards; they ate the cheeses that had been stacked ready for sale; they ran all over the kitchens and thought nothing of licking the soup from the spoons that the cooks were using!

They hid amongst the clothes in the drawers; and oh! how the men did hate it when they found a rat's nest inside a Sunday hat. Their shriekings and squealings made such a noise that the women could not hear each other's conversations when they met to gossip.

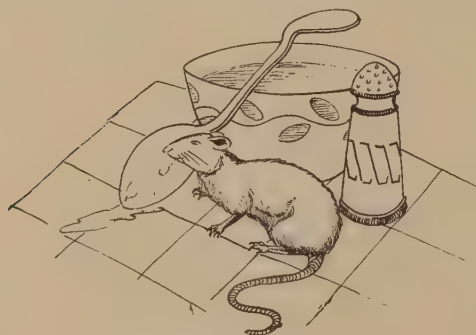


FIG. 119

*They thought Nothing of Licking the Soup
from the Spoons*

in the town miserable and discontented if you had visited it more than five hundred years ago.

They had good cause for their discontent,

A Town Council is Held

At last the townsfolk decided that they would stand such a state of things no longer. Traps had been set, but no rats were ever caught in them; the dogs and cats could not drive them away, for the rats were too strong and too numerous, and when they fought together, it was the rats that always managed to drive the dogs and cats away.

"Why should we continue to live in such discomfort?" asked the people. "We have a Mayor and a Corporation, who are supposed to look after our town and keep everything in

good order. Since everything else has failed, we will go to them and say that the time has come when they *must* get rid of the rats."

So off to the Town Hall they went, and sternly bade the Mayor and Corporation set their wits to work to find a way out of the trouble. "If you cannot, then you will have to go," they said, "for we do not give you gowns,

he called out, "Come in!" and in came the strangest looking man.

The Stranger

He was tall and thin, with sharp, blue eyes that seemed to look through and through you. His hair was long and light, his skin was dark,



FIG. 120

A Town Council is Held

lined with fur, to wear while you sit here sleeping. Be of some use, sirs, and help us at once."

The Mayor is Alarmed

At these words the Mayor and Corporation grew alarmed; they knew the people meant every word they said. So for an hour they talked together, vainly trying to think what they could do. "I'd do anything, give anything, if only I could think of a good plan," cried the Mayor. "I've such a bad headache with trying to find a way out of the trouble. Oh, for a trap, a trap that would get rid of the rats!"

Just as he said these words there came a gentle tap at the door. Everyone jumped with fright, and, "What's that?" said the Mayor. "Every sound makes my heart beat so fast, for I think always it is another rat!" Then

and a strange kind of smile seemed to play about his lips. But the most curious thing about him was his coat. It reached from his head to his heels, and one half was yellow while the other was red. Everyone looked at him in amazement.

The strange visitor walked at once to the council table. "Sirs," said he, "I know a secret charm by which I can draw to me all living creatures, no matter whether they creep, swim, fly, or run. I have but to use my charm, and they follow me. My name is the Pied Piper."

Then, for the first time, his listeners noticed he wore round his neck a long ribbon from the end of which hung a pipe. "Give me a thousand guilders and I will rid your town of the rats," continued the Piper. "A thousand guilders? We will give you fifty thousand if you do such a thing for us," everyone exclaimed with delight.



FIG. 121

Out Came all the Little Boys and Girls

He Pipes to the Rats

At once the Piper went into the street, smiling as he put the pipe to his lips. With twinkling eyes he walked away, blowing a shrill, strange tune on his pipe, and immediately out of the houses came the rats. Hurry, scurry, they tumbled over each other, rats of all sizes and colours, a rushing squealing crowd. They raced after the Piper, while he went from street to street, all the time playing the same strange tune.

Out of the town he led them ; on and on they went, until they reached the river Weser. Then into the water they plunged, every rat—except one ! He came back alone, miserable because he had missed all the good things which the Piper's tune had sounded to the rats.

When the good people of Hamelin realized that all the rats had disappeared, they rang all the bells in the church steeples for joy. Then the Mayor stood in the market place and ordered that the carpenters and builders should stop up every rat hole, so that it would be impossible for any rat to return and find a home again.

Just as he finished speaking a voice called, "First, if you please, my thousand guilders !" There stood the Pied Piper whom everyone had forgotten. They had forgotten also their promise to pay him for getting rid of the rats, and now that there was no fear of another plague, a thousand guilders seemed to them to be far too much money to pay.

They Break their Promise

"Ah !" said the Mayor, "it is true that the rats won't trouble us again, we saw for ourselves how they disappeared, but we could not pay a thousand guilders for the work you did. Our promise to do so was only a joke ; see, we will give you fifty !"

"Don't play with me," answered the Piper ; "I have other work waiting to be done, and I always say that a bargain is a bargain. If you make me angry, I have another tune that I can play."

"How dare you talk to me like that," cried the Mayor. "Do you think I will agree to being

insulted and threatened by a fellow like you ? Do your worst ; blow any tune you please on your pipe."

He Plays Another Tune

Without another word the Piper stepped into the street, put his pipe to his lips and began to play a soft, sweet tune. Before he had played three notes, out came the children, all the little boys and girls, laughing and singing, dancing and skipping, a gloriously happy company following the Pied Piper.

As if turned to wood, the Mayor and Corporation stood dumbly watching the children leave their homes. Unable to move or speak, they saw the children disappearing towards the River Weser. Then, as they neared the river's brink, the Piper turned towards the west. A cry of thankfulness rose from every watcher ; they felt sure that the Piper could never climb the steep hill that lay before him and continue his piping at the same time. If the tune ceased, they knew the children would come back.

At that moment the Piper reached the mountain side ; in it a great door seemed to open into which the Piper entered followed by all that laughing, happy crowd. Then the door vanished and the children were gone from sight.

The Only Child Left

All had disappeared except one little lame boy, who had not been able to dance along like the others. Never did he cease to regret that he had been left outside, nor did he forget all the good things the Piper's tune had sounded to the children, things that now he would never have.

The children never came back, although the Mayor sent messengers north, south, east, and west to look for the Piper, bidding them offer him as much gold and silver as he wished, if only he would bring the children back. But no one ever saw the Piper again.

Language Training. Acting the story. Making sentences about the rats.

Handwork. Drawing pictures to illustrate the story. Drawing the Pied Piper. Modelling rats. Modelling the river Weser and the mountain.

THE STORY OF ST. DAVID

(To be told on St. David's Day, March 1)

IF we could put on magic glasses and look back into the past, we should see that the country we call Wales was then a very different place from what it is to-day.

Many of the people of the land lived in huts

huntman, Sandde by name. He was one of the people of the land, and although he hated the raiders that came uninvited and took land for themselves, he could not help loving Non, although her father was a chief among the invaders.

Non grew to love the brave young huntsman, and their happiness was made more complete when their baby son was born. To him they gave the name David, never dreaming that in the years to come he would be chosen as the Patron Saint of Wales.

David's Boyhood

Like all healthy children, David grew up strong and fearless. As soon as he could run about, much of his time was spent on the fragrant hills or clambering over the rocks by the sea. From his earliest years there was something strangely attractive about the little lad. No wonder that when the time came for him to go to school, and his mother sent him to the monastery at Rosnat, his companions quickly learnt to love him. So sweet-tempered was he, so ready to speak gently and kindly to all, that his school fellows declared they saw a white dove constantly hovering near his lips, singing praises to God.

His master, Pawl Hen, found the lad very eager and quick to learn. Of all his scholars David was the best. It was while he was at school that the old stories tell us of something that happened which brought great joy to Pawl Hen.

He Cures His Master

For some time he had been suffering great pain in his eyes, and he began to be fearful lest he might be growing blind. David discovered his dear master's trouble, and going to him he placed his gentle, cool fingers on the aching eyelids. Gradually, under that soothing touch, the pain grew less and less severe, until it disappeared entirely.

When at last his school days were over, St.



FIG. 122

David's Mother—Non

made of rough stones or of wattle, that is, interwoven branches, covered over with mud. They lived in fear of the raiders who came from other countries to invade their land, and who often built up entrenchments, made strongholds, and settled in the country.

Somewhere about the year A.D. 460 a young and beautiful maiden called Non wandered one day from her father's encampment. As she made her way over the hills, she met a young



FIG. 123

David Cures his Master's Blindness

David, as people afterwards called him, set out with two friends to travel about the country, preaching and teaching the people.

One of his journeys, the old chronicles tell us, was made to Jerusalem with two companions. The three men went as comrades, each serving the others in every possible way. While in

many to him. They wished to help him in his work, but before he accepted their service he explained that they must be ready to give up all luxury, wear coarse clothes, eat the simplest food, be ready to work from morning till night.

Of St. David it has been said : " He was a



FIG. 124

St. David Receiving Presents in Jerusalem

Jerusalem, St. David was presented with four gifts : a bell, a tunic of woven gold, a staff, and a consecrated altar. When in time they arrived home, the people were so amazed that such things could have been brought from so far away, they were ready to declare that they must have been sent from Heaven.

His Followers

The simplicity and beauty of St. David's life, the unselfishness of his character, attracted

mirror and pattern of life, instructing his disciples by precept and example, mighty in his preaching, but mightier in his works." Such, then, was the saint whose noble life made it a fitting thing for him to be chosen as the Patron Saint of Wales.

Language Training. Learning new words and using them in sentences. Making sentences about St. David, especially about his boyhood.

Handwork. Drawing or making the bell and tunic given to David at Jerusalem. Making huts of cane and raffia or stones and clay like the huts in Wales long ago.

